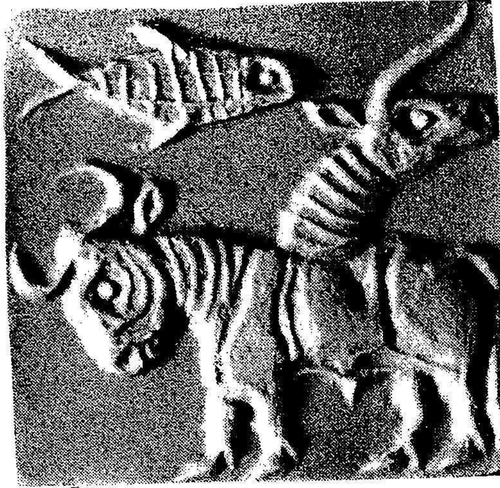
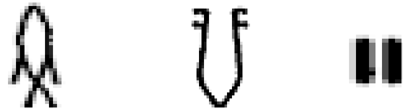
BHARATA

THE LANGUAGE OF THE HARAPPANS





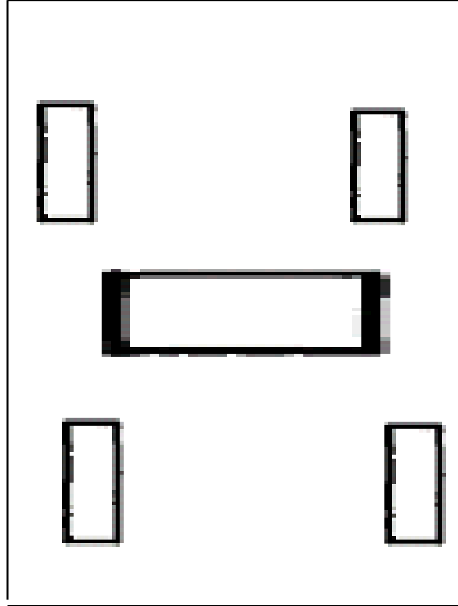
THE GOLDEN KEY TO THE SECRETS

OF ANCIENT MYSTICISM,OCCULTISM

AND RELIGIOUS RITUALS

VIJAYABHAARATI

November 2008



A HARAPPAN DOOR

THE KEY IS HERE.

ANYBODY CAN OPEN AND ENTER.

ACKNOWLEDGEMENTS

I am greatly indebted to many researchers in this field without whose work this paper would not have been possible.The sources for this paper is shown in the reference list. I gratefully acknowledge my thankfulness to the authors and their publishers.

Vijaya Bhaarati

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2. THE CREATORS

Who were the people behind the Indus civilisastion? Archaeologists have clearly established that this civilization had a continuous history from Mehergarh to the present day.

Indus tradition

J.M. Kenoyer's classification of Bharata History

Early food producing Era	ca 6500 – 5000 BC
Regionalization Era	ca 5000 – 2600 BC
Indus Civilization-	
Harappan culture	2600 – 1900 BC
Integration Era	
Late Harappan period	1900 – 1300 or 1000 BC

Post Indus Tradition

Painted Grey Ware	1200-800BC
Northern Black	800-300BC
Polished Ware	
Early Historic Period	ca. 600BC

Let us quote him further, "Through the process of over expansion and changes in important river patterns, the Harappan urban centres began to decline around 1900 BCE

and the unifying cultural symbols of the cities were no longer useful.**Some of the technologies, architecture, artistic symbols and aspects of social organization that characterized the first urban centers of the Indus Civilization have continued upto the present in the urban setting of traditional South Asian Cities……..**

One of the major misconceptions is that invasions of so-called Aryans destroyed the Indus cities and established a totally new culture language in the sub-continent. It should be noted that most scholars have rejected the invasion hypothesis for the end of the Indus cities because **there is no archaeological, biological or literary reference to support this theory.**

Although earlier scholars thought that the Indus civilization disappeared around 1700BC,recent excavations in Pakistan and western India indicate that the civilization gradually became fragmented into smaller regional cultures referred to as Late or Post-Harappan cultures.

Around 1700 BC the tributaries of the Hakra-Nara river became diverted to the Indus system in the west and the Jamuna river to the east. As the river dried up people migrated to the Central Indus Valley, the Ganga-Yamuna valley or the fertile plains of Gujarat in western India. The Indus River itself began to change its course, resulting in destructive floods. Certain distinguishing hallmarks of the Indus civilization disappeared.

Others, such as writing and weights, or aspects of Indus craft technology, art, agriculture and possibly social organization, continued among the Late and Post – Harappan cultures.

These cultural traditions eventually became incorporated in the new urban civilization that arose during the Early Historical period, around 600 BC……".

We have now heard this from the **horse's mouth** since the misconception of the **mythical horse like that of the foreign invasion theory** has **led astray** the Indus research programmes and **made it almost impossible for us to understand the culture and the language of the Harappan Bharats in the right perspective. The Indus- Sarasvati Civilization** belonged to the **Indo-Aryans and it is the same Vedic Civilization**. **The language employed in the seals is Vedic Bharata.** They worshipped the Sun-god by all names and sounds (the Word was God principle) like **Agna,Indra,Mitra,Varuna, bhadraasva(Unicorn), bhadraa(a cow)** and again into a **bhadra (an elephant). The bull was made a horse, a cow and an elephant.**

Under the influence of migrating and conquering peoples like the Dravidians ,the Greeks etc. the Hindus departed from the early Indus way of life by developing new gods like Krishna,Raama,Siva etc., the introduction of the cremation of the dead and later the

development of the fixed stellar zodiac which has now become irrelevant in religious rituals.

However in portraying the deities and making articles the same old traditions is continued even today. In the Indus age a paatra used to be decorated with patra and bhadra symbols. Now we portray Krishna along with a pasu (a cow) to show bhaasu (the Sun) or Vaasu (Vishnu). He is painted niila (blue) or Krishna (black) to show siira (srii- the Sun).He wears a piita(yellow) dress to show he is piitha (the Sun). He has a cakra to make him sa-kara (with rays) or Sakra (Indra) and he carries a murali (a flute) to announce pulari (dawn, the Sun). He carries a gada (a club) to show kaasa (light) and daaha (burning, heat). His crest has a barha(peacock-tail) to show barhi (light, fire) and barhishkesa(fire).

In creating Ganesa out of Agnesa the uni(agni)-horned bhadraasva (ra-usra ->Unicorn bull->rudra) was made a uni(agni)-tusked bhadra naaga (an elephant) and Ganesa is often figured out of patras (leaves) to show that he is bhadra (an elephant) and bharata (fire). Like the bhadraasva he too has a single tusk (Unicorn) and he has a kara (a trunk) to show kara (ray) of the Sun god and hara(fire).

In art the same technique of homophony or rebus phrasing is used to create art works on borders, walls, doors , windows, pots , utensils, dress materials, bed spreads, curtains etc. even today.

We can locate a paatra or patra (a plant) hung at an entrance to a house to bring bhadra (happiness, prosperity, auspiciousness). Even a bhadra (a stone,a white stone usually) or a sila (a rock, Jina- the Sun) may be hung to achieve the same end.

The kola(go-la;usha,hvaana,loka,suna,suura) drawing is continued even today.(But the influence of the Greeks, the Muslims and the British people and the teachings of Buddhism and Jainism have caused considerable regional variations in the ritual observations among the people of India,especially between the North and the South.The South remained practically insulated from the invaders of the north and hence their culture continued as such) .

A building under construction may have a dangling doll at its crest to avoid drishtidosha (evil eye) and thereby srishtidosha (construction defects).

Festivals like Durgaa puuja, Sarasvatipuuja, Deepaavali etc. are celebrated based on the same solar principle.

The Hindus still continue to worship the Fig tree and the Bilva .Food habits and agricultural pattern of the people also remain largely the same. Wheat, rice and cotton are still the major crops.

‘Now the whole world had one language and a common speech. As men moved eastward, they found a plain in Shinar and settled there. They said to each other, “come let’s make bricks and bake them thoroughly… let us build ourselves a city, with a tower that reaches to the heavens”<<Genesis: 11.1-4 .>>

This world language was Bharata and the Bharats were experts in making and baking bricks as we have seen already.

A study of Sumerian , Egyptian ,Akkadian ,Hebrew and Toda languages might reveal the status of Bharata as an international language as there are plenty of Bharata words in these languages.

One of the main reasons for the disintegration of the Indus civilization was the failure of the Mesopotamian economies around 2000BCE due to the severe droughts which in turn disrupted the Indus trade systems and languished the Indus economy also.Adding further woes to the ailing economy was the influx of millions of the Mesopotamian(Dravidian) immigrant people in waves of several thousands at the beginning of the second Milleniunm BCE. These migrating huge crowds ruined the administration systems and devasted the state like swarms of locusts.Political and economic anarchy began to prevail in the Indus Valley as a direct consequence of this.

A DOOR

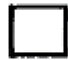
Traditional Indian carpenters inscribe the word **pravesa(dvaara)**

on the door panels. This is achieved as follows:

pravesa → prakaasa (light), prabhaata (dawn),bhaarata,dvaara, svarga(the sky),

para (srii) – vesa (entry)

pa | ra(la) pa(va)



sa(da)

dvaara- pravesa(writing on a door- panel)

A pravesa is the vadana(face).See the eyes ,the nose and the mouth in the door frame.

A WELL

The wells of Harappa were made with wedge shaped bricks to make a strong **circular** structure. An **oval** well is located in room 19 northeast of the Great Bath. Wells were usually situated inside private buildings, but public wells were also made along the main street.

One unique well in lower town of Mohenjo-daro had a **PIPAL-LEAF** shape.

This well is a strong external evidence to understand the nature of the language of Harappa. Wells are usually made circular to cover maximum volume in minimum area. There is another purpose for the circular shape. It is a writing:

bhadra - drava (water) –sara(water)

bhadra (a circle) - O - well (bhadra = water. Refer seal K-40)

Thus bhadra (circle) = bha(wa)- dra(ter) or pa(va-water)-dhara(bearing) like a paatra.

The writing indicates that the content of the well is water.

Now bhadra (a circle) is also patra (a leaf) and paatra(a vessel). Patra pa(water;to protect)-traa (protect), dhara (bear). This explains why the well had the shape of the PIPAL-LEAF. Patra being bhadra, this might also indicate that the well belonged to the king (Bhadra) or to an institution or a person of godly stature.Asvattha (Fig tree) is avasa(king) of ta(tree,sha-man) and tapasa (the Sun).Hence to indicate the king(bhadra) the shape of the leaf(patra) of the king of trees was chosen.A vriksha(tree) is purusha(a man),vrisha(a bull ,note the **Bata –bull** story in Egyptian mythology), prakaasa(light) etc.

The Great Bath

The Great Bath is situated along a north –south Street with a drain covered with lime stone blocks. Close to the bath is a large building complex containing around 78 rooms and passage ways, but no well. Probably this was a mutt (residence of priests).The Hindu temples are usually associated with baths even today for the devotees to perform<<kuliccu tozhu>>(venerating god after bathing).Tozhu is in fact totu-touch-and dars-sight.In the ancient civilizations the devotees had to bathe and purify themselves before they went to the Priest King (son of Ra,son of god) and touched the feet while he blessed them laying his hands on their heads.

The Great Bath is described in the New Testament as Bethesda (John: 5.2) and Bethsida(Mark: 8.22) where Jesus worked miracles of healing the blind,the lame and the disabled. The pool was located near the Sheep Gate.The sheep gate is Aries and Bethsida is Pisces.At dawn the blind get sight (andhakaara – darkness – makes everybody andha or blind) and the disabled (the people who were asleep) begin to walk.Where does Bethesda come from? Refer script M-262.Viij is to sprinkle water.Vetasa is fire born of water.Matsa is Pisces.It is in Pisces that fire is born of water and dawning takes place. Hence the Brahmins used to worship the fire in the water with the Gaayatri mantra in the Braahma muhuurta so that the Sun could be made to rise! Sarasvati is saras(a pool,head)-paci(fire) and represents the Pisces positon of the diurnal Sun.Probably rituals were conducted in the pool to worship Sarasvati ,Savitri or Gaayatri.Actually the Sun by himself is always the fire in a pool of water as light is considered as water.At the equinoxes(especially at the autumnal equinox) probably the Bethesda (vetasa –viijita – sprinkled) healing ceremony used to be performed at the pool “when the water is stirred” by the angel of god(the equinoctial Sun).Another indication is of the saavitra (sacred thread wearing-

baptism-jnaanasnaana-snaanajnaana-knowledge of bathing) ceremony. “When all the people were being baptized Jesus was baptized too”<<Luke :3.21>> Saavitra(sava-kara=bathing) is sa(god) – avi (sheep-Aries)-tara(crossing,fire;jala -water). Sava is the Sun and water.Saavitra is sava-jala(sunshine) and pavitra(sacred thread,water)also.The Sraavana Dhanishta ceremony of the Brahmins were probably celebrated in this bath.The priest king was the god father and the god teacher.The provision of broad passages around the bath with steps for entry into the pool of water indicates these.The special ceremonial oil baths(the oil ensures a total removal of dirt which signify darkness) taken on Deepavali day is also perhaps a continuation of this rite.The Egyptians too followed this rite.

BHARATA

Bharata has dictionary meanings as **fire, a weaver, a potter, a priest** (hence a priest is called **father**),a servant, an actor, a dancer, a hireling, mercenary, a barbarian , the fire in which the rice for the Brahmins is boiled , Rudra, a monarch of India (son of Dushyanta and Sakuntala), a son of Dasaratha(srashtaa=Brahma) and Kaikeyi(Visaakha), a tribe etc.

(The Harappans were fire worshippers as seen from the fire vedis present even now.The seals employ fire,potter, and weaver symbols profusely).

Now look at the following words derived from Bharata.

bharata → word, bhadra (a king,a bull,auspiciousness), dvaara (a door), varsha (rain, a year),raaja(a king) vrisha(a bull), praata(dawn),vaasara(day),patra(alphabet) paatra (a vessel), varada (a giver of boons), sarpa (a snake), darbha (kusa grass), praja (a child); para (god) – ja(light); paartha (a king), drava (water, a fish), Bhaarata (India), vajra(a diamond, a weapon of Indra), pajra (a rich man), padra (a village), pattana(a town), pa (a leaf) – sara (an arrow); bharatha(fire, a king); bhara (pa,to rule) – tha (to protect);bhaa(light)-ratha(a chariot); pa(water,rule)-dhara(bearer=); bhaaratii(speech,Sarasvati –Bharata was the language of the Bharats),Srava(an ear, veda,hearing),adhara(lips),svara(sound), Peter(a disciple of Jesus).

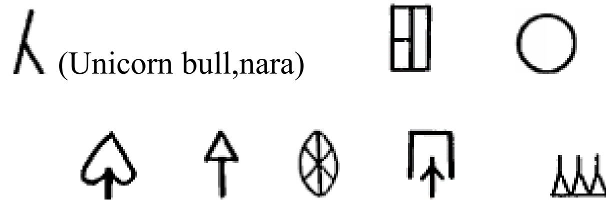
Bhadra (a bull) is dvaara (a door cf.bull mark on door). Praata (dawn) is prabhaata (dawn), prakaasa (light) and pravesa (a door, entry). Bhaarata varsha isAaryaavarta(India) and Bhadra purusha(Vrisha,Vrishaa) also.

A vastra (dress) or agra (border) is usually marked with patra (a leaf), bhadra (a bull, an elephant, a mountain, a flower, a wheel, an endless knot etc.) to worship bharata by name.Bha-rata being ratha and agna being asva, the asva ratha was ushered in to

bring the deities to the sacrificial fire.

The Bharata script is made up of bhadras(words,pictures) ,each bhadra forming a word and an alphabet.It is written usually from right to left (and rarely from left to right),but is to be read bothways in the style of reading of the vedic hymns.

Bha(a)-ra(ra)-ta(ya) became aarya later. Bharata varsha(India) is Aaryaavarta hence.



Bharadvaaja : bearing speed or strength (of flight), name of a Rishi, purohita of Diva – daasa(=deva-udaya =sunrise, divaraaja=lord of day=the Sun,diva-jaata=born from heaven.Hence he was the priest of the Sun god. This shows the divine descent or priest as king and god concept) , agni, the family of the Bharadvaajas. They were vaca(vaaja) bhadras.They were purohitas(=guru-teacher,iisa-lord,king,god).

Bharadvaaja → bharata(a priest, fire), Bhaarata – ogha (stream, flood, flock), vaasa (vis-house),vaaha(a vehicle, horse, hand , bull, flow), vaha (a horse, river, bearer), upaasa (worship),vaca(word,speech), vaac (speech, voice,

language,sound),vaacaa(word,vedic study)

Bharata (fire) – upaasa (worshipper) is Bharadvaaja;

They are the people who reside (vas) in Bharata(Bhaarata) and speak the Bharata (Bharad) language. Bharata evolved into Bhaasha(by Paanini's time) and Sanskrit later.

Bharadvaaja also implies bhadra (great) – vaada (speech, debate), vaata (wind), deva (god=purohita); Bhaarata –varsha (India) etc.

Bharadvaaja → bhadra (a bull) – vaaja (asva – a horse, food, sound, strength, energy, wing, water,sacrificial food), vaca(word,speech,the Sun), pada(word,foot,ray), bhaasha(speech), bhadraasva(Unicorn);

bhadra (great) – vaaha (hand);bhadradvaya(two circles,two bulls,two leaves); bhadra(great,king)-dvija(Brahmin)-> priestking(cf.DK1909);

Drona -the son of Bharadvaaja and guru of the Kurus.

Udaya(sunrise) is ubhaya(two).Hence the Asvins are two and Yama(two) is the deity of Bharani(the asterism from which the Sun rises).Bharadvaaja being bhadra -dvaya a pair of bulls or elephants= bhadra), horses(bhadra), birds(patera), flowers(patra, puushaa), circles(bhadra), arrows(astra,patra) etc. make auspicious symbols.

A human figure holding two circles(pa-dhara) is a Bharadvaaja equivalent of agni(man)- na(two,we)- bhadra : let agni bless

us!



Unicorn – Bharadvaaja emblem = ra-vi = bhadraasva =ra-aja(king)

The Unicorn is the emblem of the Bhardvaaja clan and of fire(bharata-agna).

The single horn is bharata(ra-vetra –agni) and its aja-va(ram-like;asva –horse,usra-bull) body make it bhadraasva(ra-usra=rudra) and the emblem of the Bharadvaajas. A bhadra is even otherwise bharata. The Unicorn is accompanied by a bharata(vedi,king) script( ) or an arani(bharata=drona=Drona;ni-ra-pa=king) figure also.

The fish symbol and the door symbol also represent them. The priest king was a Bharadvaaja (Bhadra deva).

Bharadvaaja → bhadra (auspicious,opening,a king,a priest) – vaac (speech), vaca(speech,the Sun)

It is an opening or inaugural address or a king's order or emblem.

Bharadvaaja →Rigveda, prakaasa(light)

A Bharadvaaja is a vaagmi (eloquent, loquacious, speaking much). Bharata(bhadra,word) by itself is agni (fire).Rigveda is said to be born from agni. Agni is vaagmi. Vaagmi is Vaalmiiki. Thus the oldest book

of the Rigveda (Bharadvaaja Samhita) and the Aadikaavya (the first poem- the Raamaayana) have a similarity in the name of the authors.

Bharadvaaja → harateja (light of Siva), pradesa (a place), pravesa (a door=matsa=Pisces), pradosha (evening cf. Pilate),prabhaata (praata=dawn), prakaasa (light).

It is the practice in vaastu to allot the kannimuula (the sign of Virgo, the angle of southwest) to the oldest person (or head) of a house. This is the place of the setting Sun.The rising Sun is a child like Kaartikeya and the setting Sun is a parent. The books of the Rigveda were also arranged in the same fashion by the editors so that the oldest book was given the sixth position.

The Bharadvaajas were the people behind the Harappan writings.

Bharadvaaja → Bharata → Bhaarata->Harappa → Hariuupia(the place of the Bharadvaajas who composed Rigveda VI)

Hariuupia (Rig veda – V1.27.5) → Hari (srii – fire, the Sun) – piiyu (time, the Sun, fire, destroyer, enemy), uupia(yopana - destruction),upaya (to come up), sobhana(splendour), ubhaya(two), suurya (the Sun)

Hariuupia is thus Harappa and Kurukshetra.Mohenjodaro as mount of the dead is alsoBharata as Bharata(praata) is pareta(the dead) and preta (dead body).

Bharadvaaja → para (god), vara (great) – dvija (a Brahmin), satva (body), dhvaja (a flag);bhaja(vaca-Fig),deva (god)-

daaru(tree)

Vapra (a father,wall,door of a fort, Prajaapati), vipra (a Brahmin, a Fig tree)- desa (place), daasa (a servant), raaja (a king), jaata (born, a son); vana (a tree) – vasatha (a house); vriksha (a tree), darbha (kusa), vaasa (dress, a house) ; bhadra (a bull, a wheel) – paada (foot).

Note the circle of bricks which might have been the site of of a sacred tree in the lower courtyard of House I (the palace of a Bharadvaaja priest-the priestking), HR area.(1)

The sacred tree at once points to the fact that the priest king belonged to the Bharadvaaja clan. The Fig tree and the Sakrapaadapa represent them.

A hoofed leg (of deity) or a wheeled leg also indicate Bharadvaaja(purohita) and his bhadraasana.

Bhaadrapada (the month of PraushThapada or ProshThapada from proshtha-a bull,a stool or chair;pada-a foot) is the sixth lunar month orrespondingto Virgo,like the sixth book of the Rig veda,representing Bharadvaaja(pradosha).

3. A FEW WORDS OF BHARATA

A

In the following list the normal meanings of the words are given first followed by the derived words and their meanings.

A : not, similar to

A : Vishnu (the Sun),Brahma,Siva,Paarvati,Kaamadeva, a tortoise(Malayalam), courtyard, war, harem,graveness or seriousness, cause, ornament, foot, bowstring,the sea.

The English A is a bow .

Look at the human ligature. It has three parts as follows.

O (N)

+ (K)

A (A)

From this we have Agna (man, fire).

. Let us take another example, a bull ligature and a chair (srii;aasana-seat) ligature.

U(=V=horn=what is above is **u**.What is below is **i** or **ya**) k(body); sha(Ta = tail) ; aa(leg) sa(seat=horizontal plane) ;na(vertical plane = wall)

AA

aa : A cow, buffalo, aakaasa (ananta-the sky), memory,compassion, uniting, doubt, magnitude, difference, agreement, Siva, Brahma, Lakshmi,anger, pain, contest, near to,indifference,border

|

i : to go, walk, to flow, to blow, to escape, to arise,

from, to come back again, return, to succeed, to reach, to appear

i - ra (to go), ri (to sound, to go, to kill)

II

ii : to go, to throw, to eat, anger, sorrow, pain,Kaamadeva, Srii (Lakshmi)devi, wings, fly,rati(sex)

U

u : to call to , to roar; Siva, Moon , tapas (penance),a wave

u- o(calling,Brahma),ka (head,fire,light),

ra(fire), pa(water,egg,leaf), va(hand,Varuna,water,like)

The Tamils usually begin their writing with **U** as it is **srii** or **ka**(AUM) itself.Sound is produced with the horn(AUM). The horn symbol **U** is the **Moon** symbol(the waxing crescent horn) and hence represents U. The horn is used to split (drii) and hence it is srii(usra).

Udaya(sunrise) is u(call,srii) –daaya(cleaving,taya) also.Srii-taya is Kritika and Kaartikeya Ψ ≡ † ≡ ⁎ ≡ ≡

ie.**saara (raaja)- srii ≡ usha≡aja≡sa ≡ ukha.** **is a bird(Isis, Aja –Gaayatri), ram(in fire for sacrifice or man on the yuupa or cross) , jar(placed on fire),naava(boat),naasa(nose,lord,end) etc.**

U-----ka(the head = ukha),va(Varuna,a hand,a tiger,water), ra(fire),ca(the Moon),pa(an egg,water,leaf),ma(the Moon),ha(the Moon,water,Siva).Hence a cashaka (cup) can become ushas(dawn) and aja(a ram).Siva is Varuna.

U - V - ( )

u - k a - va

U ( )denotes **usha** = **aja** = **Isis** =Iseous(Greek) =Yeshua(Hebrew) = Yehoshua(Hebrew) = **Joshua** = **Jesus**

Isis saves **Osiris**(Savitri=Jupiter) from the clutch of **Seth**(nisa=sani=Saturn) and gives birth to **Horus**(Rudra,varsha) . Saturn reaches Aries once in 30 years and the **king of Egypt (Osiris)** was to be sacrificed once in **30** years in the **sed** festival. The sacrifice of the Christ is also at this age.The age of 33 was derived from 30 and 3.**Trimsat(**30) is tri –dasa and **Srii –matsa(masta,himsa)** also and

indicates **sacrifice.** is the **head and nose** = ekadasa = (**Rudra = putra);**

is head and two eyes = dvaadasa = **(Savitri)** and is trayodasa = head , two eyes and nose =u-tra=**usra= trimsat(30).Usha is kuja(Mars), Aja(Iisa,Isis,Jesus), vaca(speech) , bhaasa(light), bhaata(dawn), vaaja(food)and yaaga. Raaja is aja(paala) and was made vaaja and eaten.**

= = denotes the man on the cross with the ears forming the

hands the **tra** forming the **sira (head)** and the bottom of the curve forming the feet of the cross.The cross is the yuupa **with the sa,ya(—cf.sama=yama) forming the yoni and the ra,ka(|) forming the phallus to make**

rata(rati,srii),yaaga and u-saya(udaya). The fish =

is the yuupa(bhoga = bhuu = medini =mahisha=manusha=marta = matsa=sayana=sex) . In the asvamedha sex was an essential part. The panca-ma (maamsa,matsya,madya,mudra and maithuna) concept of sacrifices can be seen in the Harappann seals like H-182.

UU

uu : calling to, compassion, protection, particle used at the beginning of a sentence, Siva, the Moon, a protector, flesh,meat, pain, weaving, sewing

uu - U (the Moon,Siva),O(Brahma),pa(egg,leaf,water), va(water,hand,Varuna)

Ri

Ri : sound(cf.ra or ri -sound), heaven, Aditi (the mother of the gods),to go ,to kill

Ri-ra (to go), ra(fire, the Sun), arv (to kill)

Rigveda : rica (vedamantra), **guru**(great, teacher), puru (great),srii(fire,the Sun),gira(speech),arka(the Sun),arca(worship),ruk(light),rk(time of ancients and kings- Eguptian)=raja(a king) It is the raaja veda.

Luke (Rig -a Gospel)

Rig – arv (to kill), kara (to kill),brih(to shine,to grow,to speak,vrik(vrisc-to cut down,fell,hew), ric(praise),rij(fry)

Rigveda-prakaasa(light),**gurudeva**(a teacher),guruveda(greatveda=Rig),giraveda(gira-

bhaasha,paatha=study of speech or language),Exodus (purappaatu-prabhaata-Rigveda-Malayalam)

Balidaana(sacrifice) is prakaasa(light).

Animals were killed to perform yaagas. Yaaga is daaha (burning). Fire destroyed the materials fed into it which was construed as consuming by the Sun god.<<**The god who answers by fire he is god**……**The fire of the Lord fell and burned up the sacrifice.**1Kings.18.24-38>>

The vedic mantras (deva vandanas-praises to gods) were to be learnt from the face of the gurus(gods).

Rig veda is prabhaata (dawn) and is the great veda.It is the veda of the Bharats(Bharadvaaja-fire worshippers). Yajur (suurya) is the noon veda..Saama(saaya) is the evening veda. Atharva is uttara (north), and raatra (night). Veda being paada (four) there are four vedas.

Rigveda being **giraveda** contains the **most authentic version of Harappan speech**. Of course we should not confuse the mahisha(asva) for the horse(asva) or godhuuma(wheat) as dust of cow! **The Rigveda should be restudied in the light of the 'Deva (veda,Brahmin) parokshapriya' concept.**

The Bible has drawn heavily from it for the creation of its books. The four Vedas of the New Testament are Luke, Mark,Matthew and John.

The **age of the Rigveda** is a subject of great debate.However the **Rigveda speaks of the asvamedha** yaaga which in fact is the **SED**festival of the Egyptians which they were practising from the **first dynasty** (BC 3150-2700) .It was during this period that the Bharats invaded Egypt and settled there.Hence it is probable that the **avasa(asva,abda)medha(mesha,vedha) was practised by the Bharats before they settled in Egypt** and the Rigveda described it even before this period.Another clue can be had from the description of the **Sarasvati(Gaggar-Hakra)**river.**The drying up of the Sarasvati** probably prompted the Bharats to explore new territories including Egypt.Most of the early Harappan settlements were along the banks of the river Sarasvati.**P.H.Francfort,utilizing images from the French satellite SPOT**,has suggested that the river **Sarasvati (Gaggar-Hakra) started drying up in the middle of the 4th millennium BC**.The arrival of the Bharats in Egypt is a little later.Hence **at least parts of the Rigveda might have been composed in the first half of the 4th millennium BC .This is the early Harappan period.The Vedas were probably composed during the early Harappan and mature Harappan periods and the Brahmanas in the post Harappan periods. Antiquity or contemporariness of the Rigveda with the dynastic Egyptian culture is seen in the Sed(asvamedha), Isis(usha,Aja-**

Gaayatri,Iisa),Osiris(Savitri),Horus(Rudra),Ra(Ravi) etc. concepts. The Unicorn (bhadraasva ,aja-eka-pada) which is also the raama(lama,lamassu) and the asva(mahisha) puts it on contemporary Sumerian or Akkadian planes.

A restudy of words like asva(avaza,mahisha), srii(rice = inverted srii),bhadra(brick=rock),ratha(bharata,rati), hala(drii,siira), langala(mangala,sangama,naama-hala),godhuuma (ku-suuna,bhojana),purandara(pura-Indra;surendra),yaaga(aga,saya,gha,ha),raasi(srii,raatri),bhaava(bhaga,bhaaga),simha(mahisha,matsa,matsa,marta,Durga), vyaaghra(agra,arka, kraya,kravya),etc. will help one understand properly the period of the Rigveda. It belongs to the period when the worship of fire as the worship of the Sun was introduced by humans, when the priest kings were sacrificed and eaten by the worshippers, farming and weaving were advancing, when wheels were introduced on carts and sacrificial rathas etc. and writing was being introduced as can be seen from the Harappan seals. The gurus wrote hymns on tablets and taught their disciples and threw away the tablets once the disciples mastered those hymns. This explains why many tablets were seen scattered as if thrown into dustbins.

Rii

Rii : to go, fear, protection, hatred, a raakshasa (demon), the

mother of the asuraas (Diti), the mother of the devas (Aditi), memory, remembrance, movement, breasts, chest, front side

Rii - ra(fire,Indra,to go)

Lri

Lri : the earth, a mountain, Aditi, woman hood,a house

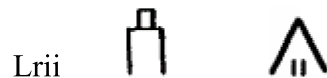
Lri-La(Indra)



Lrii

Lrii : mother, Siva, Aditi, Kaamadhenu,a house

Lrii-La(Indra),ra(fire,Indra)

Lrii 

E

e : Vishnu, to come near, to approach, to comeback, to hasten, to request, compassion, memory, call, strength, jealousy, obedience, relation, Devi.

e : aa (Lakshmi), ii (Lakshmi)

Ai

ai : remembering, calling, addressing, Siva, anger, yogini, (Durgaa).

ai→ ahi(the Sun),avi(the Sun),five(cf.kai-hand=five-

Malayalam),krii(kara-drii –srii-five,the Sun)

O

O : obeyance,surprise,question,opposition

calling,reminiscence,compassion,

doubt,Brahma

AU

au : addressing, calling, prohibition, ascertainment, the earth,

Ananta(sky) or Sesha (the bed of Vishnu),the setu

(sacred syllable) of the sudras (cf:au is led by uksha

as aum by usha),a sound , opposition,Mahesvara(Siva)

KA

ka : Prajaapati, Brahma , Daksha(Agni,a Prajaapati) , Vishnu,Siva,

Yama , Garuda, soul, a comet,wealth, aaditya(the Sun,ka-aga) ,

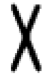
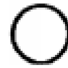
agni(fire),splendour, light, air, a pea-cock, the body,

time, sound , a king, happiness , joy, pleasure,

water,the head, hair, hair of head, wind , disease , granthi (a

knot , tie, bunch , joint,(pouch) , intelligence ,

sword, cloud, word, ocean, cuckoo, arka (erukku-Malayalam) plant

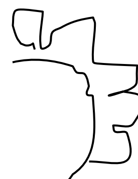
     

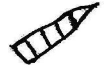
ka(bird),u,va,sa ka ka ka ka ka

ka→pa (to rule), is the king . Note the **ka (o)** symbol on the **forehead of the Harappan priest king**.

Saamaveda is said to be the sound of Garuda's wing(or).The symbol for Ka is the sa(bird,bolt,cross)or vi (bird,horse). Ka(kha –the Sun) is the soul in Egyptian mythology. It is a term used for the spirit of an individual , which continued to reside in the tomb , passing through the false door into the chapel to receive the offerings . It's hieroglyphic is two raised arms<<AEMH :p.384>>The **peacock(ka),bones(ka),water(ka),cloud(ka)** etc. represent the soul (ka) in the Harappan writings as seen on the burial urns. << refer plate 164 of www. harappa .com/indus2/ 164.html>> In fact the **peacock figure resembles the figure of two raised arms with the head in the middle** .

The six locks of hair or the plaited hair on the head of the heroes also represent ka (seraph=prabhaa)



 ka  ka

The sword, arrow and bird symbols represent ka in the seals. The fire symbols (which can also be water symbols) and bull symbols (beings fire) also can represent ka.

Symbols of knot, tie and small bags are also ka.

Ka being sound and word, any alphabet or sound symbols like the horn, drum , pipe etc. also can represent ka.

Ka- ha(killing, the heavens).

Hence ka(the soul) of the dead (ha) is sent to ha(the heavens) through ka (water).

kaaya (the body) and yaaga (sacrifice) are just a long kaaaa (ka-fire, water, soul).Deha(the body) is daaha(burning).

KSHA

ksha : destruction , loss, destruction of the world , lightning, the nara – simha incarnation of Vishnu , a Rakshas, agricultural field ,a temple guard , Meru (a mountain),a kshatriya(warrior),an alphabet

KHA

kha : the Sun, a cavity , cave, an aperture of the human body, a sense organ ,

a wound , the hole in the nave of a wheel through which the axis runs, the sky , air, a cipher, Brahma ,the anusvaara represented by a circle or dot, a city, a field , happiness(sukha), a well, a cloud,knowledge , unhappiness (dukha), a dot , the glotis , the body , sound , the point of an arrow .

GA

ga : going , moving, having sexual intercourse with, staying.

Pictures of travel are ‘ ga’, pictures of sexual intercourse are ‘ ga’ . With ‘na’ they form naga (the Sun,a snake,Kaama).

ga : a song , a Gandharva (a celestial musician),

Ganesa , any thing that goes or moves.

gaayatri : that which protects the singer, a vedic metre with six letters in a line, one who recites the hymns of the

(1) www.en.wikipedia.org/wiki/Indus_Valley_Civilization.Page 6 of 13

Saamaveda

gaayatri—srii (the Sun),tri(three)-jaya(the Sun), gaaya (singing),yaaga(sacrifice) ,ja(light)

--prakasa(light), hearth(fire place

--tri(three)-kaaya(body)

-kesari(a lion),khecarii(khacarii-Durga),drik(eye),**gaatra(the body,sariira is srii** ;**hence gaayatri is marked on the body**),tri(three) –ka(head),tilaka,ka(agni)-strii(a woman),patra(bhadra),bhadrikaa(an amulet),caitra(the first month),gaya(the sky)-srii(the Sun)-the Sun in the sky.

On DTIS page 91 Fig 6.3 the three sides of the Harappan amulet H-3305, wherein a naked lady close to whose legs the mark is written as shown.

strii(woman)+ -ka-strii …ka-srii…gaayatri

Srii-ka is Agni (the Sun) or Sarasvati. Gaayatri(jayasrii) is also the Sun .Naari + ka is naga (the Sun).

On DTIS page 111 and112. Fig7.14 the **animal bodies (carii-animal-srii) are marked with gaayatri by way of marks of srii(the Sun), athari(finger), adri(mountain), tri(three-three lines), and three leaves (equivalent to trefoil) marks on the kaaya(body) of the animals**. In B12 B6(page112) the gayatri is directly shown by the lute(ka - gaaya)+three line symbols.



Gaaya-tri (ca+ghaz-to swallow=cakaas = to shine) gaayatri

Joined bodies of animals shows saya(union) and thereby jaya(gaaya-yaaga)

Matsa (a fish) is masta(head) and hence this is a three head(three ka or va UUU) or

or figure denoting gaayatri or patri(sa,aja,Iisa,Isis,vi)

On DT1S page 212, the priest king is shown with marks of gaayatri(bhadrika) by way of circle on the forehead(circle-srii,head-ka), the beard lines(hair-line-srii,head-ka) and the trefoils (tripatra—sriibhadra; three circle –tri-kha—gaayatri).

The trefoils correspond to fire places (hearth) and fire.

On DTIS page 218 the trefoil gaayatri is shown on a linga stand DK4480

On DTIS page 228 gaayatri is written in fig13.6

sa paa sra ->subhadra,srii-bhaasa,prabhaata

stop vi ra = ravi ,drava (a thief),prabhaasa

sa,ka ya(ca,sa)tri(ravi,ra) - gaayatri(traa-trayaka-protector)-raksha(rasaka-juice of meat .).

On DTIS page 13.16 the gaayatri is shown by the three leaves(trefoil) mofits

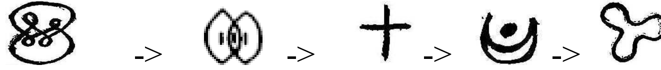
On DTIS page 254 Fig14.26, the seal K-50 shows the deity with a tree crest to show gaayatri

Tree (dru-tri)+head(ka)-tri-ka—gaayatri On DTIS Page 219 Fig12.10,12.11,12.12; on page 256 Fig 14.32;on page 257 Fig 14.33 gaayatri is shown by the sayadhara (bearing sexual union; Caitra-Madhu the first month corresponding to Aries and sunrise) symbols.

On **John Marshal's** Mohanjo-daro pl.CX11 No 387 a **tree itself** is shown **with two unicorn heads projecting out from its stem in a gaayatri pose.**

 ta-u-raya(suurya)

The endless motif (DTIS page 111 Fig A-3a&A-3b) depicts the gaayatri by the endless knot



Gaayatri(srii-chaaya-image of the Sun)

GHA

gha : a tinkling sound, a bell, a tinkling ornament worn around the waist, a strike, striking, killing

gha-ha(to kill)

CA

ca : pure , moving to and fro, mischievous, seedless,

a thief, the Moon, a tortoise, Siva (Candesvara)

ca-fish (bhaasa-light),ja (light), sa(a bird, god), ga(to go;jaa-to go-Hindi)

The moon is ca(ja) and Siva is Sa.Kacchapa(a tortoise) is kaasa(light) and hence is ca or ja.

A fish (Ca) or snake(sa) continuously moves to and fro .

CHA

cha : dividing ,cleaving,cutting, a fragment; pure, clean,

tremulous, unsteady, covering , concealing ,

a mark, sign, house, baby.

JA

ja : born or descended from, a father, birth, a race or tribe, a daughter, speedy,victorious, eaten, speed , enjoyment, light,lustre , poison, a pisaaca (an evil spirit), Vishnu, Siva, a husband's brother's wife,success,water

Marks of light or splendour indicate' ja'

ja – ca, sa, ga, i(j-i), ha

Ja (light) is ha (shine) and ca(the Moon).

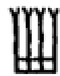
Ja (the father) is sa (the god).

Ja (speed) is sa (a bird).

JHA

jha : asleep (one who sleeps), playing a tune, beating time, a sound like the splashing of water, jingling , wind accompanied by rain, anything lost or mislaid(nashtadravya), **Brihaspati** , name of a chief of the Daityas, a **waterfall (jhaa),** a thunderstorm, **Indra,** sound, voice,a riverlet.

In the present alphabetic order of Sanskrit ' ja' is followed by' jha' .Similarly'sa' is followed by 'sha'. Both are almost identical as can be seen from the 'jhasha' figure.

 jha  sha

Sha(jha) shows sleeping posture of agna(a man) or marta(a man).Mrita(dead) is Indra.The lines are the flames of the sacrificial or funeral fire.

jhasha jhasha jha (a waterfall)



Jhashaasana is a nakra (graaha - alligator)=jhasha-aazana(seat).

fish (ca) + nakra(va) - canakra – dinakara (the Sun),

- dhanakara (one making or giving wealth), Sankara (Siva) etc.
- vaca(the Sun),sava(a corpse),zava(the Sun,a yaaga,water)

Fish (ca) + grahaa – cagraaha – cakra (a wheel, raksha – protection) – Sakra (Indra)

Nakra, graaha – Sakra (Indra)

Hence, it is the matsya Sakra (the Pisces Sun) who is the fish eating alligator.

jhaa : a waterfall

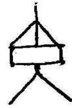
jhaa- ja(light,birth),saa(Lakshmi,Paarvati)

NJA

nja : a singer, a jingling sound,a heretic, an ox , the planet Sukra(Venus)

A bull or its sign Taurus is nja.



nja(a singer or drummer) H-182

nja –jna(a scholar)

TA

Ta (cerebral) : a dwarf (Vaamana) , a quarter, the fourth , the earth, an oath, a foot, a leg, earth , sound, a coconut shell,a singer.

In Malayalam the symbol for Ta is that of ga (= going). This is so because a foot is used to go . The English T is also derived from the symbol of the leg or tail . The foot of a vehicle is its wheel.Sabda (sound) has a 'Ta' in it.

In the figureL-221 the wheel is shown as the feet.

 compare with  

L-221 M-1397, Ta(Egyptian)

wheel – heel – feet (pada).A 'foot' has two '-oo-'s.

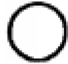
Hence the wheel symbol also is Ta. The number four is Ta,because it represents the four directions, the four legs of animals,a chair ,a

cot etc.A bhadra(bull,cipher,patra)denotes the uu,o(cf .uksha) sound.

THA

Tha(cerebral) : a loud sound, a circle or cipher, the Moon's disk , the Sun's disk,Siva, a place frequented by all (a market or temple), an idol, a sphere,firewood

tha – a cipher, lunar or solar disk.


Tha Tha K-40 Tha M-6,M-16

DA

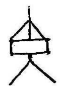
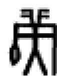
Da (cerebral) : a sound, a kind of small drum, fear, badavaagni (sabmarine fire),Siva, a basket carried by a sling, a bird,a pisaaca (Daakini).

Kuuta (a basket - Malayalam) is a da.It is a muuta(a basket) also.

The English d is a pole with a basket attached to its lower end.

Garuda is a guru (large) – da(a bird)

A bird is also 'sa' and the Malayalam alphabet of 'da' is an inverted 'sa'. The English D is a half S

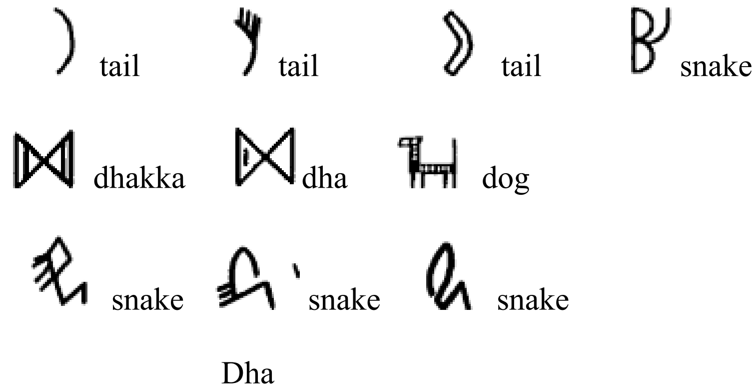






A drum basket basket bird basket

DHA

Dha (cerebral) : a sound, Dhakka (a large drum), a dog, a dog's tail, a serpent.



Dha

NA

Na (cerebral) : knowledge, ornament,a water- house (a dam), an evil person, name of Siva, name of Buddha, certainty,a summer residence, a cow (Naa), donation, a gift or present.

Aabharana (an ornament) is a Na (ornament), because it is a ' Na'which covers (vri).

A dam has Na in it (na= ma= water).

A baana (an arrow) has a Na in it (na = sharp edge).

An aani (a nail) has a Na in it (na = sharp edge).

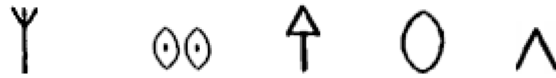
An anda (an egg) has a Na in it (na = egg).

An ena (a deer) is a Naa (a cow) or naa(a man).

Not only Siva and Buddha,

Krishna also has a 'Na' about him (the solar disk is a Na).

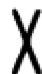
Trina has a ‘ Na’ which is among the first of potter’s marks.



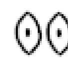
Na

TA

ta (dental) : a tail (especially of a jackal), any tail except that of Bos Gaurus, the breast, the chest, the womb, the hip, a warrior, a thief, a wicked man, Buddha, a jewel, an ornament, nectar, crossing,virtue, Lakshmi, a mleccha,a tree,a hand

ta-crossing ta(soldier)

ta(womb) ta(breast)

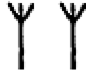


ta (ta-nu ->arrow->bhaanu)

ta-ca(a fish,the Moon),ja(light),jha(Indra),da(a mountain), ra(fire),va(a hand,Varuna),sa(a bird,god,a wall)

THA

tha : a mountain, a protector, a sign of danger, name of a disease,food, eating,fear, preservation, an auspicious prayer.


tha(a mountain) tha(a protector) M-410(alligator eating fish)




tha(eating) tha(eating)

DA

da : giving, offering, effecting, producing, a gift, the act of cutting off, a mountain, a wife, heat, pain (daa), teeth, the hood of a snake, breath, raksha (protection), repentance , purification (daa), a donor

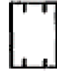
da → ra (light, fire), raa (giving, wealth), ca (Moon), ta (tail), sa (bird,god)




da(a donor) da(mountain,teeth)



da(hood of snake,head of elephant)

da

(hood) (hood)

drughana : Brahma, a wooden mace , an eye , hatchet.

The word drughana exist from Rigvedic times .

Now let us look at the writing on the stone celt discovered at **Mylaaduthurai in Tamil Nadu** on May 01, 2006 (News in the Hindu, dated May 01, 2006).

The inscription on the celt reads :

sha, na ka,sa dru,ra,ta ca(dha,pa,sa,vra)

A celt is a drughana (hand held axe) or vrascana (axe).

Satrughna is the brother of Raama. Vrascana is Krishna.

Satrughna --> satru (enemy) – ghna (destroyer)

The stone celt served the purpose of a knife , a weapon of defence or attack . In the inscription the first script is the symbol of the eye (ca) , bird (sa) or dhana (dha - Brahma); the second is the tree

symbol (tree-dru);the third is the head symbol(head – ka) and the fourth the agna (man - sha , na) symbol . Hence it reads :

ca – dru – ka – na ->

sa – tru – gh – na

dha – dru – gh – na

za – dru – gh – na

Satrughna , dha (Brahma) – drughana (Brahma) , za (god) – drughana (Brahma).Also

-> O(ma) + C (sa) ->masa,dhana,sama,

naasa(destruction)

masa --> mace(mazhu – Malayalam)--> mash(to kill)

Hence it can also read.

mash (mazhu) – drughana (a stone mace) or sa (like) – drughana (a wooden mace) since this is a drughana on stone instead of wood,the normal material for a drughana.

Thus it can be the name of the implement itself or the name of the person who owned it, who has the name of the Sun god (Brahma, Satrughna).

drughana --> druhana (Brahma),vrikshaadana(an axe,a stone celt)

Words like prakaasa ,raksha,daksha,Sakra etc. may also be there in in the writing.

drumaasraya : seeking shelter in trees , a lizard , a chameleon

drumaasraya–Dronaacaarya(Bharadvaaja),

daarumukhyaahvaya

-





drumaasraya (drona=soma)

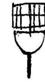
Drona : Bharadvaaja ,a noble man , a scorpion , an owl , a frog, a tree or plant with white flowers ,a cloud , a wooden vessel , bucket or trough , a raven or crow, a Vasu , the teacher of the Kauravas and Paandavas. His father Bharadvaaja is said to have begot him from a drona (a trough), whence he got the name. Drona --> druma (a tree) , maatri (mother),netri(a leader),druna(a scorpion),taruna(a youth), nrit(dance), mrita(dead),marta(a person),dharma(duty,the god of death),Naarada(a sage),dharuna(Barahma,Agni),Nimrod (a great archer of Biblical fame - Genesis : 10 . 8 -is a prototype of Drona),sravana(hearing,ear,the Vedas)

Hence not only Drona , every human being is born from a drona(maatri). Being sravana(veda) he was a teacher for the Kauravas and the Paandavas.

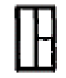
The Unicorn is a Bharadvaaja (bhadraasva,bharata-vaaca). It is further confirmed by the drona (a wooden vessel or trough) or Arani (drona)

placed in front of the Unicorn and other bulls .. The Unicorn and the bulls are the emblem of the Bharadvaajas.

Interestingly enough , not only the drona(arani),a drumaasraya is also shown to confirm the Bharadvaaja signature. The Malayalam word for chameleon (jvaala – flame,jvalana-fire) is onaan or ontu which is derived from sona (fire , blood) because of the red colour it develops on seeing human beings and the people believed that the red colour of the poor creature was developed by drinking the blood of the person it was looking upon . Thus the words chameleon and ontu are the same . Now Bharadvaaja is fire represented by the Unicorn. Its further confirmations come from the Drona (Arani) , the chameleon (drumaasraya) figures and the bhadra(bharatha) script or symbols.

Drona(sravana as druma) Drona(arani) drumaasraya

  ,

Drona –druma bharata bharatha

Drona –sravana   

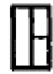
Dronaacaarya : The (son of Bharadvaaja), guru of the Kauravas and Paandavas.

Dronaacaarya --> drumaasraya (a chameleon)

droni : a trough , a tub , a pond , a vessel to take water , a

plantain tree

droni --> drona (a trough , a vessel) , tarani (a boat) , sroni (the buttocks , a path)



droni

It is of some interest to know if the Great Bath also had some Bharadvaaja clan significance through the drona (droni) terms.

DHA

dha : Brahma , Kubera , virtue , merit , wealth , property , placing ,bearing, holding ,having ,bestowing,granting , shining

dha --> sa (god, wall , bird) , ja (light) , da (hill), ca (Moon), ha (water), ta (a tail)



dha

NA

na : not, no, nor, neither, absence, similarity, comparison, opposition, thin, spare, vacant, empty, identical, unbroken, fetter, jewel, pearl,ina(the Sun), war, gift, welfare, Ganesa; Buddha, the navel, a musical instrument, knowledge, bindng, one who is worshsipped, wealth, we, a cipher, undivided, ornament, teeth,a group,water

Na is a(leg),ta(tail),ra(fire),la(Indra),ma(water), sa(a weapon),sha(a man),za(a bird), ha(hair)

naga is a na

nakha is a na

nabha is a na

nayana is two ‘na’s.

trina is three ‘na’s.

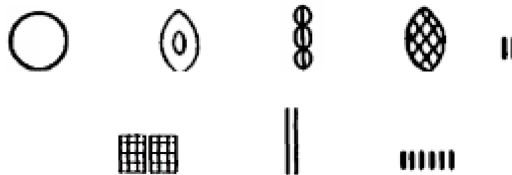
Na is naa (a man).

dhvana (sound) - dva (two) – na - na – yama (two)-

nayana (eyes)

Speech is fish (eye).

Since agna is aga ‘na’ is a cipher.Ina(the Sun) is na (a cipher).Hence god cannot be seen.He is simply invisible!



PA

pa : wind, air, a leaf , an egg, water, drinking , one who drinks, guarding, protecting , ruling, the fifth note of music, gold,a grove or park

A ‘fish’ is a ‘leaf’.

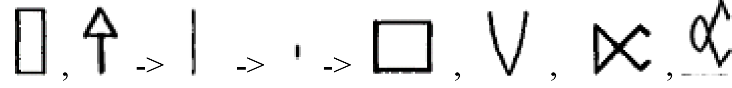
A ‘c’ is a ‘p’. Fish is c and leaf is p.

The English alphabet p is the leaf itself .

Refer the seal M-414<<DTIS page 243 Fig. 14.3>> where the ‘Fig tree + fish’ sequence is shown. The fish is the leaf of the

tree.

Also P -> R -> N -> V -> A



Sringa (a horn) is bhringa (a beetle). Hence



ra ,ka u -> pa , pa

The leaf (pa) symbol is also a head symbol.

Patra (pa - a leaf) is a pada (foot - a) – ra (ra - fire , going)

purodaasa : (oblation) cooked in five pots.

pancakapaala →panca (five) – kaapala (kalasa – a pot), kavaca(shield)

pacana (fire, cooking) – kavaata (a door),jvaala(flame);

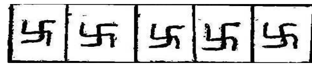
vacana (word) – svara (voice, suurya – the Sun)

pancakapaala → pancakavaata (five doors), pancasvara (five notes),pancakshaara(five salts),pancaakshara(five alphabets)

pancakapaala → vasanapaalaka (a house keeper); pacana(fire,cooking) – paalaka (lord)

Pancarava is a Gandharva (sandarbha – occasion). Panca 'ra' (five ra) is panjara(acage,the body),pancama(sex), sancaara (travel) and samsaara (the world, speech). Naaga bandhana (binding a snake) is naga (the Sun) vandana

(worship) or gaana (a song) vandana (worship) or Saama (the third veda) vandana (worship) or kaama (sex) – pancama (sex) or naaga (a snake – bhanjana (breaking, shattering) or gaana (a song) – panjara (body). The drummer in this seal isNaarada(nrita,mrita,Dharma) or a Gandharva (heavenly musician). The inscription with the pancaparva kosa (vacanakosa-sabda kosa) reads gaanagandharva (a talented musician , the science of music) , gaandharva saala (an institute of music), prakaasa,Sakra vandana,kaama bandhana,panca baana kaama etc.



na(kha)-ga(five)->naga,khaga,gana,gaana,mahaa

purodaasa-pancaakshara-pancaagni-hamsevara H-182

Sakra-gaana-pancama,prakaasa,panca baana etc.

patra : a wing, a leaf, a leaf for writing,a tablet,a sheet,writing , a knife,the sharp edge of a knife, a vehicle

patra → pa (protector, a leaf , water),va(Varuna,water,a hand)--tara(fire,crossing), border, bhaa(light)-dhara(bearing),bhartaa(ruler,a husband), ka(head)-sira(head),vetra (a stick), vastra (cloth), bhadra(the king,fire,prosperity,a bull, border, great, strong, a stone, a seat, water, light ,a cipher), devata(god), vadana(face), adhara(lips),vacana(speech),paatra(a

pot), sarpa(a snake),bharatha(fire),vajra(a weapon of Indra),cakra(a wheel),pada(a foot,side),vaartaa(speech,word),vaarta(a healthy person),vaarda(cloud),varsha(shower,rain,a year),varca(light),drava(fish)),vardha(completion,filling),

varta(living,livelihood),bhadraa(a lovely girl), traya(three),trapa(shame),srava(ear,food),gaatra(the body),svara(sound),udara(belly),usra(a bull),dvaara(a hole),vata(a Fig tree),vrishaa(Indra),vrisha(a bull),bhadra(a bull),agra(agna,arka,first),paaartha(a king),praata(dawn),Bharata(a king),pitri(a father);ka(head),sa(like,god)-sira(head)

Patra is the sira(head) of a tree.

Since a patra is bhadra (auspiciousness,happiness), bharata fire) and sraya (refuge)it is one of the most popular graffiti on paatra (pots). The graffiti marks usually depict a picture which resembles the name of the article or pot on which it is drawn.The dancing girl (subhadraa) is such an image.

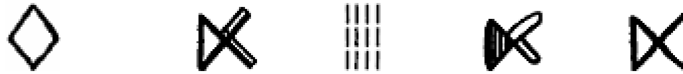
Bhadraas portray bhadra (prosperity)and bharatha (fire). Hence this image (bhadraa) was depicted on paatra (a pot).

<<Refer the **Hindu - dated September 12,2007-article “the ageless tale a potsherd from Bhirrana tells**” wherein the discovery of a potsherd belonging to Harappan times

with **the image of a dancing girl** is described.The dancing girl image located at Mohenjo-daro and on this potsherd convey the same message and carry an important clue to the nature of the language of the Harappans.Even today patras and paatras are displayed in celebration halls and in the kolams to make everything bhadra.

PHA

pha : manifest, a gale, swelling, gaping, gain, flowing, bursting with a popping noise, bubbling, boiling, angry or idle speech, cruel speech ,position or status, growth, increase, clarity



pha

BA

ba : Varuna, sea, making to shine, weaving, shaving, a pot, the vulva,water, one who has gone.

bruuhi : plase speak!

bruuhi → bruu (to speak)→ Hebrew(ivrit) - Bharata –Brahui

Horeb(a mountain(Exodus : 3)

BHA

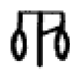
bha : Sukra (Venus), Sukraacaarya (the preceptor of the Asuras), a beetle, delusion, a planet, a star, a sign, a metre, semblance, error, a beam of light, lustre, splendour, appearance, asterism, lunar asterism, a bee, a house.

bhaavuka : happy, well, auspicious, happiness, welfare

bhaavuka → bhaa (light)-va (mangala-happiness)-ka (happiness, light)

→bha(a bee),pa (a leaf, an egg)-yuga (two),yoga (union)

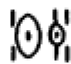
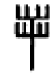
bhaavuga→bhoga(enjoyment),bhuja(an arm), bhaga(the Sun,prosperity,the vulva)

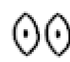
bhaavuka M-1397 H-455 M-101 M-396

bhaavuka

bhaavuka

bhaavuka

bhaavuka

MA

ma : time, poison, the Moon, Brahma, Vishnu, Siva, Yama, water, happiness, prosperity, a magic formula, the fourth note of music, a mother, measure, authority, light, knowledge, binding, fettering, death, a woman's waist, welfare, a king, pleasure, Lakshmi (maa), beauty, do not (maa),Srii(Lakshmi)

ma --> na (not,like,water),va(like,a hand)

A kara(a hand) is a nakra (an alligator) or a makara(an alligator)

ma(samaya -time) --> sayana (sex)

Brahma and Yama have ma(poison) in them.When Siva (va -> ma) got a part of it his neck became blue and and he was called NiilakanTha.

mahaalinga : Siva

mahaalinga → naga (the Sun) –(la(ra-fire)- agni (fire, the Sun),

alinga (Brahma).

From this it is clear that the worship of the phallus was a form of fire worship itself practiced by the Bharats.

YA

ya : wind, fame, union, yaaga, sacrifice, movement, a hero, going,travel, a vehicle, a traveller, Yama, shine, who, joining,restraining, barley, light, abandoning,religious meditation,attaining, Lakshmi, the vulva

ya → na (like, binding), ka (head, light), ga (going), pa (a leaf), va (a hand, house),

yaa(lakshmi) ,kaa(Sarasvati) ,aa (Lakshmi), Saa(Paarvati)

yuddha : battle, fight, war, opposition, conflict

yuddha →udaya (sunrise), aayudha (a weapon), uttha(born, risen), suuya (a yaaga), yoddhaa (yodhaa -a fighter),dyu(fire,day,the sky)

Aayudha puuja (worship of weapons) is performed to worship udaya (sunrise). It is Drupada bandhana, setu bandhana etc also. Many of the historic yuddhas (wars) described by the priestly historians are descriptions to worship udaya.

The ‘dasaraaja’ (Dasaratha?) war, Raama-dasasira war, the kurukshetra’ war etc. depict udaya through yuddha. Ayodhya and Judea too indicate udaya.

The contest motifs in the Bharata, Sumerian and Egyptian seals also point to udaya worship through yuddha.<<DTIS page 246 to 260>>

yoddhaa – udaya

RA

ra :light, fire, Agni (the Sun), kaamaagni (the heat of love),heat, intensity, love, desire, speed, acquiring, possessing, giving, effecting (raa), amorous play, gold, going, motion,brightness, splendour, strength, power

ra → pa (a leaf,ruler), ka (the head), na (a gem), ma (water), ca (the Moon), La (Indra), sa (god), ta (a tail), a (Vishnu), rava (sound, the Sun), vak-ra (a curve), ar-ka (the Sun),cak-ra (a wheel)

ra-vi = ra = vi

ra

Comparing the English P and R and K we can see that

P is pa(pada,patra = foot,a leaf) of Bharata and R =K is the Ra(K=fire) of Bharata which is denoted by the staff sign(ra) and the Unicorn(ra-vi) with the single Horn or Ganesa with the single tusk.This is the difference between Pand R also.

ravi : the Sun, one who is worshipped

ravi → ra (fire) – vi (a bird,two,a horse), rabbi (a teacher), nabi (a teacher), viira (a hero), avi (the Sun, Aries), hari (a lion, Vishnu),rava(sound,the Sun),devi(a goddess),iraivan(god-Tamil),kavi(the Sun),kapi(the Sun),papi(the Sun),ina(the Sun),Levi(the third son of Jacob and Leah-'third' from 'srii' and 'krittika'),vaara(tail-it is the tail of the bull-in the Sed festival), rayi(water, prosperity), miira(the sea), vaari(water), miina(fish. Look at Ravi-Jesus- making the miraculuous catch of fish in the sea of Tiberias at dawn<<John:21>>

Rudra : Siva

Rudra →Durga, rudhira (blood, red), ra-usra (a bull, dawn, the Sun), suura (the Sun),putra (a son);

srii (the Sun)- ra (the Sun);mudra (a seal, dancing),

kiraata (Siva,a hunter),surata(sex),mitra (the Sun);

ra (fire,the Sun) – dru (a tree);Ritu(seasons)-ra(the Sun)

Mitra (the Sun god) is Rudra . He was later made the putra (Jesus, Muruka, Ganesa etc.) and Buddha gods.

Rudra is rudhira (blood) and hence provides raksha (rakta).

Surata seals (M-489B) praise Rudra(suurya).

Rudra → raudra (Yama, heat, sunshine),

rohita (lohita – red), Durga (suurya-the Sun)

Ina(the Sun) being Yama(two) or iNa(two – Malayalam) the same Sun is worshipped as male and female deities.Amme Naaraayana (Oh,mother Vishnu) is another best illustration of this.Like Indra and Mitra, Rudra is also represented by the locana(netra).Hence Rudra is said to have a third eye also as Srii Rudra is trilocana(with three eyes).



rudra -> dru - ra -> srii – ra

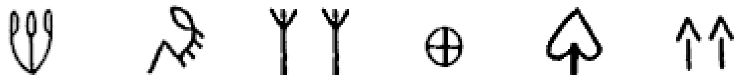
LA

la : Indra, the earth, cutting, vidhaata (Brahma cf.la symbol on the Mylaaduthurai stone celt)

la → ra (fire), na (a cipher, a gem), ta (a tail), a (leg),

sha(a man,matted hair)

The English L (leg -> a) , d (ta -> tail) and T (tail-> Ta) are similar hence. A suula (a trident) is a su (good) - La (Indra) and a lata (a creeping plant) is La (Indra) - ja (born) ,ta(tail) and sa (god,like).



La

laksha : a mark, sign, target, prey, a kind of citron, a pearl, a lac (one hundred thousand)

laksha → laksh (to mark, to see), raksha (protection), rakta (blood), sahana (enduring), klesa (trouble), dahana (fire), kalasa (a pot), kshana (time, a second), daksha (fire, Siva, Vishnu),

→ La (Indra) - kaasa (light) → sunshine, kshata (injury), aksha (eye, a die,a wheel)

Laksha (markings) on paatra (pottery, bhadra - bharata - fire), vastra (cloth), walls (border - bhadra), door frames (dvaara - suurya - the Sun) etc. point to raksha (protection) through daksha (fire and fire worship). The lakshas chosen normally are homophones or homonyms of the name of the object itself. A laksha with rakta is a sure sign of raksha as see in the<< Exodus :12. 6-7>>

A kalasa (a pot) is sometimes hung in the front portico of a house as a laksha of raksha.

laksha

linga : a mark, a symbol, the male organ.

linga → sisna (a phallus), tunga (great, high, Siva), simha (a lion), cihna (a mark or emblem), agni (fire) ;La(Indra,ra) – agni (fire), naga (the Sun),inga(a mark);kalana (a mark), kalinda (the Sun), sahari (the Sun), nagari (a town), lagna (adhering to,the ascendent), tongue, inga (a horn), aalinga (embrace) lih (to lick) – ga (go to); liina (pressed together, merged in)

A patra(leaf) is bhadra(a bull,a pestle) and bharata(fire) also.



linga -> La - inga ->ra-agni

linga - sisna- patra- bhadra

The Vaasava link to linga is clear from the objects at the Harrappan times.

A sisna is Si (Siva) sama (equal) also.Linga worship has been mistook to represent Siva worship alone.It

is Indra and agni worship also.Sepha is deva.

VA

va : strong, powerful, wind, air, Varuna, a hand or arm, the ocean, water, addressing, reverence, conciliation, auspiciousness, a dwelling, a tiger, cloth, the root of the water-lily or lotus, an incantation or mantra, pracetas, vaa (an arrow, going, hurting, weaving, a weaver), raahu, bhaga (the vulva), a pot, the number 5 (pancama-> fifth -> pa -> va)

va - a(leg),ka(the head),pa(water,leaf),ha(water,the sky),ma(water),na(a cipher,a gem),bha(a star,a bee),U(Siva,the Moon)

The Roman numeral V (5), the Malayalam alphabet 5 (va,pa) and the English alphabet V, represent the figure of the open palm .Va is Varuna (marana-death) as va is pa(pa is a hand and pancama).The hand has only five fingers and five is the last digit.Panca (five) is thus anta (end) and bhanga (defeat,destruction,apart,going)





Va –Varuna

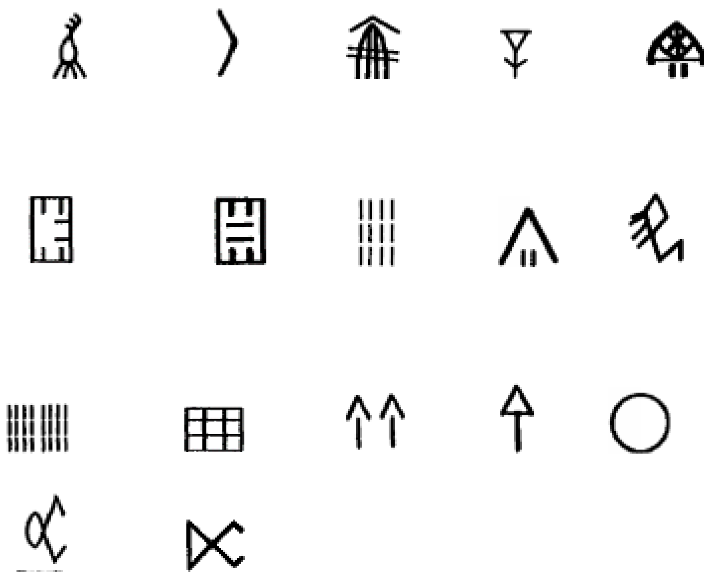








Va



vaadhriinasa : a rhino

vaadhriinasa → vetra (a stick) - nasa (nose), naasaa (nose);srii(the Sun)-bhaasana(light)

A Unicorn too is a vaadhriinasa .



vaari : water, word, Sarasvati, a place for catching or tying an elephant, a water- pot, a prisoner, a slave.

vaari → vaani (word, Sarasvati), ravi (the Sun), aarya (noble), hari (Vishnu) ,naari (a woman)

The figure of the prisoner or slave can indicate

Sarasvati also.



vaari

vaasra : day, a bull, a house, a building, cowdung, a junction of four roads, sounding, roaring

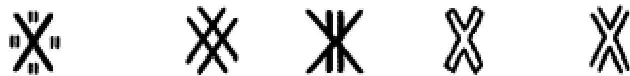
vaasra ->vaasara (vaara-a weekday),

bhadra (auspiciousness,great, light, a bull, a king),

vaasa (a dwelling), paatra (a cup, vessel), srava (flow),prabhaa (light), mitra (the Sun),maatraa (a measure of time, a small quantity, wealth, a limb),

bhaasa (light), vajra (a weapon of Indra), sravaa (ear, hearing), maasara (cooked rice), vaasraa (a cow with a calf,a mother),maatara(mother),vacana (a word,speech),asara(fire),asira(fire),ahna(day)

Vaasra (cowdung) is applied to make bhadra and usually an ananda bhadra (kolam) is also drawn over the vaasra to make it still more bhadra.



vaasra

vrihii : rice, paddy

vriihi → grain, srii (to cook), ravi (the Sun), praacii (the East), rice , arici (rice - Tamil), dhaanya(grain),

asana(food=agna), bhraajii (shining), hari (green colour), dhaanya (grain),barhi (fire), harit (green , greenish yellow), kirana (ray=corn), sreni (group of corn), trina (grass), mani (grain),praana(life)

Paddy plant is grass like and green and turns greenish yellow when ripe. Its dhaanya mani (grains corn) are cooked (srii) to make sraanaa (rice gruel),whence the name vriihi evolved.

SA

sa : auspiciousness, prosperity, happiness, science, an agni who is a son of Brihaspati, Siva, a weapon; one who(eg. sara,sringa) injures , harms, splits, destroys; sex, a tortoise, a wing (being split), a horn (split and harming),

sa → sayana (sex) ,sastra (sara - a weapon),sam (sukha), Sankara (Siva)

sa → ca (the Moon), ja (light,water), ga (going, Ganesa), na (a gem), ta (a tail), da(a wife,a mountain), dha(wealth,Brahma) pa (a leaf, water), ma (water,happiness), sha (a man), za (god, a bird, a wall), ha

(water, the sky, happiness)

subha : auspiciousness, a gem, pearl, luck, water, a goat

God is a goat (the lamb of god). Hence he is pleased by the sacrifice of a goat or ram.

subha → su (good) – pa (water), bhaa (light),paa(to drink)

Light is water.

subha → subhaa (sobha – light),pasu(an animal,cattle) paamsu(amsu - dust,rays),bhuja(a hand),tubha(a goat), chaaga(a goat)

Kana(a drop) is naga(the Sun).Hence water drops are auspicious.

To make the conclusion of a sacrifice subha ,holy water is sprinkled by the priest.This emulates emission of teja at udaya ,and retas at saya (yaaga).



sulka : tax, money, a kind of royal income , fare for ferrying, dowry, pawn, price, a cord, copper.

sulka → sukla (semen), sushka (fire, a mouse), mushka (testicle),muulya(price,value),sukta(meat,shining), muushika(a mouse),suurya(the Sun),cakra(a wheel),kretaa(a buyer), kraya(purchase),su-kara,krii

The sulka of an intercourse is sukla.



sulka-cakra ,muulya

sepa, sepha : the male organ, penis, a tail, scrotum

sepha → seva (the male organ, dear, precious, a snake, a fish, height, elevation, prosperity, happiness),siphaa (a root, a branch),zeva(service), deva (god), bhaasa (light), bhaata (dawn), paada(feet),paasa(a rope), rava(the Sun), saya(udaya,sex),Siva,paci(fire),pati(a lord, husband), Kephas (rock,Peter),Vaasava(Indra),peya(drink), naaga(a snake),siivaa(a python),biija(semen),jiiva(life)

A matsa (fish) is a masta(head) and seva (linga,deva).

The panca 'ma' worship includes satisfying seva(linga,fish,sex) by saya to satisfy deva(Siva).

Indra is pleased when the indriyas are pleased.

A naaga (siivaa) was behind the sin of origin(Genesis)





sepha

smasaana : a crematorium, a place for burning dead bodies, a cemetery, an oblation to deceased ancestors.

samasaana → sma (sava) – sayana (bed); samaadhaana (peace),savaasana(a yogic posture of calmness)

Samaadhaana of smasaana is the RIP (requiescat in pace-rest in peace.)

Samaadhaana(bhadra-happiness) for the dead is ensured by merging with vastra(bhadra –happiness), patra(leaf-hence dead body is first laid on green leaves of coconut or palm), bharata(fire,bhadra – happiness), bhasma(ash,bhadra-happiness) paatra(a jar- the ash and bones are collected in a kalasa) and bhadra (water,stone,happiness- the kalasa is hence flown through water) in the burning system.This system has an element of the migrating soul and migrating man in it. When the Bharats began leaving their permanent settlements in the Indus valley they introduced this system of disposing of the dead. Instead of this the original burial system followed by the semitic religions and the South Indians ensures bhadra(happiness) by a paatra(jar) or peta(box,bhadra) and placing in a chamber of bhadra(stone,happiness). Hence a grave is called a kallara (chamber of stone) in Malayalam.Asma(stone,bhadra) is placed over the sma(body- sava) as menheirs(vertical slabs, marana-death,cf.muniyara – burial chamber in Malayalam), cairns (carama-death, large stone circles-stone is bhadra

and circle is bhadra) and cist-slabs(cist-cita,caitya) to ensure bhadra(happiness,peace) to the soul buried under them.The larger the stone the more remote was the possibility of disturbing the RIP.The Egyptians hence erected the mastabas(sma-pada,vaasa) which later became the pyramids.

smasru : the moustache, beard.

smasru → sma (face) – sru (adhering to,to hear); asru (tear), dru (a tree),srava(ear); nazaa (face) – sru (adhering to); netri (a leader), maatri (a mother), medhira (a lord),kaamaatura (love-sick, affected by passion); kaama – dru (tree) -> the phallus; ka (head, the alphabet) – medhira (lord);asru (tear) – zama (like), sama (to cease) Smasru is miisa in Malayalam.Miisa is rasmi(rays).



smasru –dru on sma(face)

sraya : refuge, protection

sraya --> aasraya (refuge, protection),traa(to protect), raksha (protection), traya (three), srava (ear,hearing), prabhaa (light), kraya (purchase), raaja (a king), asra (angle, tear, blood), varsha (a year), srama (effort), srii (fire), agra (border,peak, top), siirsha (the head), aadhaara (base), patra (a leaf), bhadra (fire), kriyaa (work, beginning)



sraya

sravaapya : a sacrificial victim, an animal or human to be sacrificed.

sravaapya → srava (yajna) - aapya (avi-a ram);

paitrika (of posterity);viirabhadra (the horse for the asvamedha),dravya(matter);Vaasava(Indra)-ravi(the Sun), abhisrii(union),abhisraava(making popular)

SHA

sha : best, excellent, wise, learned, loss, destruction, end, term, rest, remainder, loss of knowledge, eternal happiness, final emancipation, heaven, paradise, sleep, a learned man, teacher, a nipple, hair, delivery, a man, the whole, sreshtha (noble)

sha → ja (light), ca (the Moon), kha (the Sun, a cipher), ta (a tail), da (a mountain), za (god, a bird, a wall), sa (auspiciousness, happiness),saha(light)



sha

SA

sa : knowledge, meditation, a fence, a snake, air, wind, a

bird, Vishnu, Siva, Lakshmii, Gaurii, procuring, bestowing, god, he, equal, equivalent,alike, with (saha), together, hair, life, Purusha (a universal soul), a road,indirect

sa → ka (the head), ca (the Moon), ja (light), pa (water, egg, leaf), sa (happiness), sha (a man) ,saa(Lakshmi,kaa- Sarasvati,yaa- Lakshmi)

HA

ha : calling, calling to, throwing, appointing, destroying, removing, killing, fame, contempt, ridicule,bearing

ha : the spearkling of a gem, the sound of a tyre,a lute

ha : Siva, the Moon, Vishnu, a doctor, the Supreme Spirit, a swan, water, meditation, Nakuliisa (a bhairava), a cipher (zero), auspiciousness, the sky, heaven, paradise, blood, dying, fear, knowledge, war, battle, horripilation, a horse, pride, cause, motive, laughter, coition, pleasure, delight, a weapon, mad, drunk, abandoning, deserting,

avoiding, abandonment, desertion, sleeping, a mad elephant, absolving sins.

ha – ka (the head,water,light,happiness),ca(the Moon),ma(water),na(war,gem),pa(water),ja(light),sa (auspiciousness,Siva),Kha(a cipher),gha(killing,a bell),va(Varuna- the god of death)

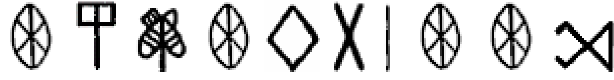
Hastinaapura : a city founded by king Hastin, which was the capital of the kings of the Lunar line. It is also called Gajaahvaya; naaga – saahvaya, naagaahva, haastina etc.

naaga → naaka (the sky),an elephant

Hastinaapura →hasta-yama-pura; dakshinapura (the South. This is the sky), pascimapura (the West. This is the place of sunset). Hence it is astamaya(asta)pura also.

Hastinaapura being the sky is also Dvaaraka (svarga-> the sky). Hence the capital of Srii Krishna and Yudhishthira are the same.

Pattana(a town) is bhadra(protected,a chief, a king, enclosed) and pura(a town). Bhadra is an elephant or a bull also.Hence pattana – pura is called Bhadra (hastin – an elephant) – pura(a town) or Bhadra(Bharata-Bhaarata) - varsha – pura also.The name Bhaarata(pattana) itself point to the cities of the Indus valley.



This is the Dholavira sign board.

It is dasa bhadra (has ten bharatas or scripts).

dasa bhadra –> desa bhadra(bharata- king),bharata desa(the Bhaarata nation).Thus reading bothways gives different meanings.

Four circles (bhadras,sriis) make it sriibhadra,Bhaarata(bhadra)varsha, naabhivarsha,naaga(bhadra,sarpa) pura etc.

There are eight 'bhadra's formed by scripts 1,2,3,4, 5(6,&7),8,9 & 10 going from left to right.

Hence it is ashta(hasta) bhadra(pattana).

Alphabetically from left to right it is

pa-sra- pasra(sra,ta)-pa-sa(na)-ka-ra- pa-pa-na ->

bhadra –srii- bhaskara – bhavana(pavana,paavana),

bhadra-Drupada –srii – bhavana,

savitaa (pavitaa,bhavita) - bhaaskara – bhavana

savitaa – vastra - bhavana

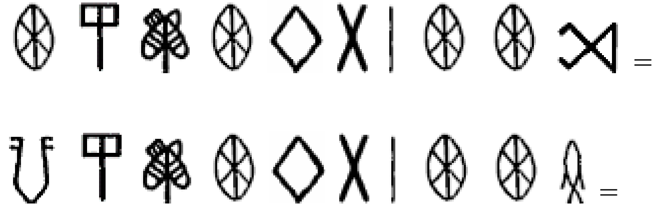
bhaarata(bharata,pattana)- srii(raaja) – bhaaskara –bhavana

Bhadra is hastin. Hence it is also

Hastina – srii(suura=king)- bhaaskara – bhavana.

It can be the board of the king's residence, of a Sun temple , a textile shop or the city itself.

The asva(fish) being on the right and the bhadra (=aja=aasamsa) being on the left as shown below the right to left reading is the normal one.



pa- su –patra – pa -sa - ka - ra - pa -pa - sa

subha-bhadra-sabha-dvaaraka

Tripatra is Drupada(king).Patra is bharata and pattana. Dvaaraka(suuraka) is svarga. Hence it can be Dvaaraka pattana(bhadra) also..

THE SAMAVRITTAS

A samavritta is a metre with four equal paadaas (lines). A metre can be formed with even a single alphabet and can extend to several alphabets in a line. The names of some of the metres probably had their origin during the Harappan times itself.

	Name of the metre	Number of alphabets in a line
1	uktaa (srii)	1
2	atyukta (strii)	2
3	madhya (naari)	3
4	pratishtha (kanya)	4
5	supratishtha	5

6	gaayatri	6
7	ushnik (madalekha)	7
8	anushthup	8
9	brihati	9
10	pankti	10
11	trishtup	11
12	jagati	12
13	atijagati	13
14	sakvari	14
15	atisakvari	15
16	ashti	16
17	atyashti	17
18	dhriti	18
19	atidhriti	19
20	kriti	20
21	prakriti	21
22	aakriti	22
23	vikriti	23
24	sankriti	24
25	abhikriti	25
26	Utkriti	26
27	dandaka	27

4 . THE SUMERIANS AND THE BHARATS

Sumerian History

ubaid period - 5300-4100BCE (Pottery Neolithic to Chalcolithic)

Uruk period - 4100-2900BCE (Late chalcolithic to early bronze age)

Dynastic period - 2900BC – 2004BCE (Bronze Age)

The first settlement in Southern Mesopotamia was established at Eridu, by **FARMERS** who came from the **NORTH** or **EAST** and who brought with them the Samarran culture. It is not known if they were the actual Sumerians identified with the later Uruk culture. The Uruk period is characterized by the change in painted pottery production on slow wheels to production of great varieties of unpainted pottery produced on fast wheels.

Each walled **city of Mesopotamian civilisation** was centred upon a **temple complex**, including the state granary (similar to the building complex, the great bath and granary at Mohenjo-daro!). As time passed, the deities multiplied, there being specific gods for aching limbs, goddesses for greenery and pasture. Every aspect of life thus came to be associated with its own minor deity that required gifts or placation and the magic spells also multiplied to meet the requirements of the devotees. The Sumerians invented (or inherited?) the picture hieroglyphs which later developed into the cuneiform writing.

The Sumerian military used chariots (carts) harnessed to four onagers ca. 2600 BCE.

The actual Sumerians are considered to be a non-Semitic, non-Indo –European(?) people who **entered Mesopotamia from the East** around the fourth Millenium BCE defeating the Semites who were the inhabitants there(Wikipedia.Sumerian Mythology:page-6). They were experts in making **Mud Bricks** and **City Building** which led to the **development** of the **Sumerian city civilization**. These city states were ruled by a priest (en), king (lugal) or governor (ensi) who were closely associated with the city's religious rites(Wikipedia:Sumer page -1). The Sumerians worshipped An (the sky), Ki(the Earth) etc.

With the coming of the brick making people to Sumer, a civilisational change similar to that of Mehrgarh or Harappa took place as exhibited by the architectural developments. Let us now ask a simple question. Did the younger generations of Bharata migrate to Sumer as in the thousand years from 6500 BCto 5500 BC the population may have increased manifold and consequential **explorations for new farming and pastoral areas** might have become a necessity? The civilizational as well as language traits suggest this possibility. The construction of the brick ziggurats, the evolution of the pottery, the existence of trade relations between Harappa and Sumer<<DTSI pp 9-14>>,identification of Harappa as Meluhha,the culture of the Kolam<<DTSI P 57>>, the location of seals at Sumer with Harappan themes <<DTSI PP247-250>> etc. indicate this.

Let us now look at a few Sumerian words to find out if they have any relation to words in Bharata.

Sumerian Bharata

Shumer (KI-EN-GIR)	
Land of the Lords of Brightness)	suunarii (dawn). The name itself suggests a common descent with Bharata (fire,light; praata-dawn) and explains the meaning of the name of Sumer and why it is the land of the lords of brightness(Bharata).
sag (black)	Kaala (black), kaca (hair), kesa (hair). kaasa (light) in reverse is sag (chaaya-shadow)
giga (head)	sikha (head), sira (head), siirsha (head);ka(head)
ki(earth)	ku (earth), ri (fire, sound). Dhara (earth) is tara (fire) and srii (word, fire). Sound and fire are equated with the Earth. Ku is that which sounds (ku=to make sound, to cry etc).
En (Lord, priest)	ina (the Sun), nii (to lead)
eme (native)	an (to sound), am (to sound, to eat), anii (mother, protector), vaani (speech) na(us),maa(mother),sva(own)
gir (speech)	gira (speech), gii (speech, word)
eme gir (Sumerian language)	angir, angira, angiras (fire, dawn) (anu-with, ina-the Sun, srii-the Sun)

	Eme gir is the equivalent of Bharata (praata) and suunarii. It is ‘English’now.
lugal (king)	raaja (king, shining), luj (to shine, to give strength, to donate, to kill),raaj(to shine). Lugal is regal.
ensi (governor)	ansa (a portion) cf: janmi (lord), netaa(leader)
Enlil (air god)	anila (air), Indra
Ninlil (air goddess)	
e (house)	a (house)
kur (mountain)	kuuta (mountain), giri (mountain)
Enki (water god- light is the water)	agni (fire, the Sun)
ab (water)	ap (water)
zu (far)	juu(sky,speed),duura (distance),du(to go)
ur (the city;light-Hebrew)	ush (early morning), same as suunarii (Sumer),pur(city).
lu (man)	naa (man), sha (man), loka (people),ra(man)
gal (great)	guru (great), garv (pride, honour), galbh (bold)
dumu (son, daughter)	suunu (son, daughter),tanaya(son)
munus (a woman)	manushi (a woman), manuji (a woman), vanita (a woman)
dam (a wife)	da (a wife), dam (a house=a wife)

	daara(a wife)
an (the sky)	vaana (nabha-the sky), ina (the Sun)
dingir (deity)	dinakara (the Sun), dinasrii (the day Sun)
Its plural is dingir dingir	Note the repeat symbols in Bharata seals.
Ashur (sky god)	asura (the Sun), suurya (the Sun),iisvara(god)
Inanna (goddess of love and war)	ina (the Sun, Yama), anna (the Sun)
Marduk (god of light)	Marut (wind god),Sarasvati(goddess of light),Dharma(god of death)
Martu (god of storm)	Marut (wind god)
Suen (Moon god)	soma(the Moon)
Utu(Sun god)	vasu (agni,the Sun), udu (a star), Vaasava (Indra). Refer the stars on Bharata seals like H-179, M-305 etc.
	Taaraka(a star) is Sakra(Indra).
Ninurta (Lord Plough)	Nirurti (Mriti-death. It represents the setting Sun of the day in the south-west angle. Hala is a plough, but kaala is darkness, the god of death and time).Halaayudha is Balaraama.
si (country)	jyaa (the earth,a mother),desa(a place)
gu (a bull)	go, gau (a bull)

sar (a period of 3600 years)	varsha (a year of 360 days), taara (a star, a lunar or solar asterism of $13^0 20^1$), kaala (time)
Namma (mother goddess)	amba (father), ambaa (mother), anna (the Sun)
ziggurat (temple)	kshetra (a temple), ghara (a house), svarga (the heavens)
na (and)	na (neither, nor)
Sherida (a mother goddess and consort of the Sun)	saarada(a year, Sarasvati, Durga),sarat(autumn)
cresh (under)	adhara (adhas-below)
Ishtar (queen of the heavens)	Dasra (asvins), usra (dawn, the Sun. The Asvins signify the dawn),srii(the Sun),Rudra,Mitra,Indra.
ti (life)	ja (life), jyaa (the earth), jiiva (life)
eme-sal (speech, women's language)	samsaara (speech-Malayalam), nanaa (woman)-srii (word, speech).
nin (lady-hen)	nanaa (mother, daughter, speech), nari (naari-a woman),pen(a lady-Malayalam)
igi (eye)	go (eye), iiksh (to see),aksha(eye)

hal-zi-ki (a vessel)	kalasa (a vessel), cashaka (a cup)
isaaru (a husband)	ishta (a husband),iisvara(lord,god)
hattaru (a spear)	kadara (a sword)
susur (a leather cap)	siirshaka (a cap)
aqaru (be dear)	akarsh (to attract)
sibbu (girdle)	pas (to bind),paasa(a cord,a rope)
gir-su-si (an animal)	carii (an animal), mriga (an animal)
an-kal (form, statue)	anga (a limb, body)
shar (a year)	varsha (a year)
an-ki (heaven and earth, universe)	vana (sky)-ku (jyaa-the earth). Pan-ca (five) is pra-pan-ca. Hence the pancabhuutas make the universe. panca pan(vana)-ca(ku-jyaa;sa-like,god).

Tree Worship

Like the Bharats (Ref: seals: DK 1909, H-188, H-178 B, H-179, M-1186 etc.) the Sumarians too worshipped the tree(dru=srii). The story of the Huluppu tree with which Inanna made a pukku(cf.kakubh-a part of the Indian lute) and a mikku which she presented to Gilgamesh is an example. ‘Touch wood’ is a common exclamation of the modern world when we invoke good and forbid evil. Wood is good,food and god. Touch is tozhu (worship) as in kuliccu tozhu (bathe and worship-Malayalam).A tree (dru) is srii

(the Sun, light) and vriksha (a tree) is prakaasa (light), purusha (a man), praja (a child) and preksha (viewing, seeing). Hence seeing a tree is seeing god.

huluppu -> pipala (Ficus Religiosa, ha=pa)

huluppu -> bilva(Eagle Marmelos), kuuvala (Malayalam/Tamil)

huluppu -> suuriya (the Sun), udipu (rise)

The huluppu(paadapa-a tree) can be one of these two-pipala or bilva. <<Since the Egyptians have chosen the bata (pipala-vatavriksha) for their version of the story, it is more probable that hulupu is pipala (pipala-prabhaa-light). The bata (vata) has the same sense (bata - bhadra-a bull, light, great) >>

5 . THE EGYPTIANS AND THE BHARATS

An hour holds a thousand years of history . Look at the sunrise at 6 a.m in New Delhi. It rises over Baghdad (Mesopotamia) 1.5 hours later and over

Cairo (Egypt) 3 hours later approximately. We have seen that the golden age of Sumerian history began with the arrival of the **mud brick** making people from the east. According to Bharata belief man is the spirit of the Sun on the earth. Look at the following terms:

Sun - man

Agni - asmi(aadmi -a man)

Srii - the Sun, a person

Like the sunrise which is 3 hours later, it took the Mehrgarhians (Bharats ca.6500BCE) 3000 years to reach Egypt. Their arrival is marked by the appearance of the **mud brick making people in Egypt** ca. 3000 BCE. We can call this the Bharata (sunrise, the Bharats) shift. Historians(AEMH pp 1-56) say a new wave of **BRICKMAKING** people arrived in Egypt around 3000 BCE from the East and they were responsible for the sudden changes in the various facets of Egyptian civilization like the new and improved methods of agriculture, building of canals for irrigation, building of the pyramids etc. They were a brick making people and their early tombs at Abydos were constructed of brick and wood (compare with the simple coffin burial of the Mehrgarhians). Brick continued in use until King Djoser of the Third Dynasty which began around 2700 BCE had constructed of stone, for his tomb, the earliest Egyptian pyramid near Memphis (Miina-fish! nabhas-the sky-where the sun king rests!).

Growing communities with Babylonian beliefs settled in the north. ....They were **SUN WORSHIPPERS** whose religion ultimately gained ascendancy all over Egypt.Sun worship was imported from Asia and probably from Babylonia<<AEMHp.31>>. A masterful people also appeared in Upper Egypt who had ABSORBED a culture from a REMOTE civilization. They were armed with **weapons of copper** and made their earliest settlement at Edfu (For Sumer it is Eridu).Were these people Abraham(Brahma,pranava),Isaac(Visaakha,Isis),Israel(Indra) and their descendants(the branch of the Bharats who reached Egypt via Sumer)?

Let us assume for a moment that these people were indeed the descendantsof the Mehrgarhians and hence their language should contain words from Bharata. We have already seen how the gods were depicted as birds, humans or animals based on Bharata terms. Now look at the following words:

A FEW EGYPTIAN WORDS

Egyptian	Bharata
awt (length of time)	abda (a year)
ara (drive away)	ra (to go), ara (speedy), at (to wander), ari (wheel)
asra (roast)	sraa (to cook), srii (to cook, the Sun), asira (fire),asara(fire)
atf (be crowned)	adhipa (lord)
imaht (honour)	mahatva (honour)
imw (ship)	naava (boat),nau(boat)

ist (palace)	vasati (a house), swastika (a rich man’s house),asta(death,a house)
itrw (seasons)	Ritu (seasons)
csa (many)	dasa (ten), sata (hundred)
wat (road)	paatha (road)
wrt (Great One, crown of Egypt)	bhadra (king,a bull, great), bharata (fire), vritta (circle) cf. see the bhadra (wrt - **o**) symbol upon the forehead of the priest king in DK1909.Its equivalent is the snake(badra->sarpa) symbol on the forehead of the Egyptian Pharaoh.Purusha(a man is a vrisha(a bull).The kuri(bindi) or naama worn by a Hindu is a wrt. The relation of the Egyptians to the Bharats is clearly indicated here.
wsr (strong, powerful)	bhadra (a king,a bull, great), vajra (hard), varada (granting wishes), praata (morning), sraya (protection), sreya (fame)
wrrt (crown)	bhadra (head, greatking,a bull,a circle or cipher),vajra(the weapon of Indra),vetra(a sceptre).Acrozier usually has a bent and a cross inside it to make it bhadra(a king)and cakra(Sakra,raksha).

wht (Osiris)	ahas(day),dahana(fire),deva(god), matsa(fish,Pisces).
Wsir(Osiris)	usra(dawn,bull),bhadra(bull,great one, fire), ajara(fire)
wsr (strong, wealthy)	bhadra (strong, great), pajra (strong, wealthy)
bt (run)	pada (foot)
pr (house)	pura (house, town, palace)
pss (divide)	bhaj (divide)
psd (shine)	bhasat (Sun),bhaasa(light)
myt (a drink)	madya (alcoholic drink)
mwt (mother)	maa (mother), maatri(mother), maataa (mother)
mr (pyramid)	mri (death),nara(a man). In fact pyramid is pramiida (dead) and was built to worship praata (prabhaata-dawn) through the pareta (dead). Sava (corpse) is tava (sakti-power), japa (prayer),saya(sex)and Vaasava(Indra). Bhaata (dawn) also is tava and sava.
mh (respect someone)	mah (to worship)
n (we, us, our)	na (us),naa(man)

nt (crown)	naatha (leader), netaa (leader)
ni (drive away)	nii (lead)
nw (time)	nu(time),nava(worship), vana(tree),mani(time-Malayalam)
nk (copulate)	kaama (copulation), jan (birth), naaga (snake), gana (group), gama (intercourse). Look at the snake introduced for the sin of origin.
ntr (god)	netra (eye); nii (to lead)-traa (to protect),traana(protection),tarani(the Sun),sarana(refuge),naatra(Siva),
cf.dingir of Sumerians	Indra (the Sun), Mitra (the Sun). Indra is netra (eye) and ntr (god).
ra (mouth)	ra (fire, sound, light, sight, motion), rava(voice),paa(to drink) The hieroglyph for ra is the sign of the lips (mouth) which is speech signified by both fish and vis (bird) in Bharata.Bhaksh(eat) is bhaash (talk).
Ra (Sun-God)	ra-vi(the Sun),ra(agni,man).The priest- king assumed himself to be the Sun god.
rc (Sun)	srii (the Sun), raaja (king), ras (to sound), rasa (tongue)

rmt (man)	marta (man),nara(man)
rk (time of kings, ancients etc)	ric (praise, verse).The Rig veda is veda (paatha-study) of rk (ancients and kings). Rk (in these times) also agrees with itihaasa (iti-like this, katha-story, narration). Ric being rkh (light, fire) and vrisha (a bull) the bull is shown to signify the Bharats (bhadra-fire, bull). Also usha (dawn) is uksha (bull) and ukta (speech) is uksha (bull).
rd (foot)	pada(foot;ra-pa=bhadra).Hence racing on a ratha (chariot) can be walking on foot also.
hw (food)	yaaga, hava (sacrifice-food for the fire god), srava (food)
Hr (Horus)	Hara (fire, Siva,Rudra), Hari (fire, Indra), srii (fire,the Sun), kaala (time), hora (hour)
hrt (sky, tomb)	svarga (sky). The dead goes to the svarga (heaven) which is hrt (tomb). Svarga in itself is su(good)-agra (end). RIP (rest in peace) is smasaana (grave;samaadhaana-peace).Nirvaana (moksha of Budhists) is niryaana (death). Naraka (hell) also is agra (end) or harana (marana-death). Right from Mehrgarh through Sumer to Egypt the

	priests preached about after life through such play on words. The Egyptian priests glorified the dead bodies and afterlife to worship the Sun.
Hsat (a cow goddess)	Daksha (a god with the face of a ram)
Srii (god) being carii (animal), animal forms were given to the gods	Refer the seal DK13013<<DTIS p 235 Fig13.14>>
hay (altar)	yaaga (sacrifice), haya (horse, seven), Aja(ram), ih(bull). Hence the sacrifice is mainly of haya (horse), ih (bull) and aja (ram). The number of pillars of the altar is also haya (seven). The yaaga itself is a sacrificial horse (haya). In the Bharata seal. M-1186 usha (dawn) is shown by the haya (seven,horse) yoshaas (women) .The sacrificial asva(the bull)had to mate with a yoshaa to make udaya (sunrise) a saya(sex) in the yaaga.
Hnsw (khons-Moon god)	ha (moon), Soma (Moon), hamsa (Sun)

hnt (face)	vadana (face), monta (face-Malayalam). Egyptian mnt (swallow) is montuka (drink) in Malayalam. Egyptian mntat (pottery vessel) is called monta (a jar) in Malayalam. Mukha (face) is nauka (a boat). The Malayalam words (cuntu-lips), mintuka (to speak) are all related to “sound” and in turn to hnt and mhnt. The severe droughts in Mesopotamia ca. 2000 BC resulted in the migration of these people to Bharata and to S. India. Hence the Dravidian concentration in S. India and their trade contacts with Egypt and later Rome. The Bharata symbol for face hence appears as anose, jar , boat , a bird and a bull.
s (door bolt)	sa (snake, bird, god,wall, division). Door bolt is a raksha (protection) which is called saaksha (=raksha) in Malayalam (ra-sa). Saaksha is sa (bird)-aksha (yoke-bar).
sa (amulet,protection,phyle of priests)	sa (raksha, amuletcf .), sha (heaven), sa (sabha-group, sena-army)
sdr (spend the night)	satra (an inn)

s (lake)	ka (water), pa (water), ma (water), ha (water),na(water),ja(light),sa(wall)
st(hundred)	sata (hundred)
sa (field)	sa (fence), ha (sky), kha (field)
sw(Sun, sunlight)	asva (Sun, dawn, bull, horse), sva(tomorrow), sava(Sun), vasu(Sun), Vasava(Indra)
ka(soul)	ka (light)
kchw(sunshine)	kaasa (light)
kh (jar)	ukha (vessel)
kd (pot)	ghata (pot), hasta(hand), kuta (pot – Malayalam).
gy (an offering)	yaj (to worship, to give an offering) yaaga (sacrifice, offering)
trp (a bird)	patra (wing),patera(a bird)
da (copulate)	da(a wife),saya (copulation)
diwt (five parts, gang of five)	divasa (day with its five parts), devata (deity), diipta (lighted), hasta (hand with five fingers. hasta = panca = five) cf :seal H-182.

db(horn of animal)	dva(two),deva(god), diva (day, sky), rava (the Sun,sound),pada(feet), (sa) – db (horn)-sabda(sound).Sabda- db(horn)-ja (born). The sound of the horn (shofar) or conch (horn) is AUM.
dcm (a sceptre)	masta (head) , amsa (power),dasma(lord)
dw (mountain)	da (mountain)

Just compare **M-1186 with the Sed festival theme** and the word hay(altar) given above.Their chief god Ra – bird is Bharata ra-vi.Their Isis is Bharata aja.

Their Osiris(Serapis) or Apis(hapis-aspa) is Bharata Savitri denoted by the mahisha(matsa).Seraph(prabhaa) is a six winged angel and note the Harappan deities with six locks of hair(six Ritus) fighting the bull.Yodana(contest) shows udaya(rise).It is the fight of Osiris and Seth(usra-teja=shine of the rising Sun).Their Horus is Bharata vrishaa(Indra = Rudra,varsha).

Osiris(varsha,bhadra = king) was to be killed every (thirty = trimsat = savitri = srii- matsa) year and his body was to be eaten.This is because the Ritu(Osiris) cycle ends in Pisces.Osiris was to be reborn in three days to denote the sunset of the old year and sunrise

of the new year separated by a raatri(night) which is raa(na=naktaa=night)-tri(three).One(srii) is three(tri).The Egyptian priests used to partially shave of their hair to make a bhadra(circle = patta) and note the bhadra on the forehead of the Harappan priest king.The Brahmins shave theit hair to make their puurvasikha or the pascimasaakha also. They used to wear white(bhadra) robes(like the robes of the Christian priests) to denote the white Sun and the pavitra(saavitra) worn by the Bharadvijas.They used to have ritual bathing in the river Nile.Note the Great Bath of Harappa used for the saavitra bathing and the Deepaali bathing in the month of Asvina(narakacaturdasi).

The location of Egyptian and Assyrian mummies at Lothal further establishes the link between the cultures.Along with trade there was exhange of knowledge in all fields including religion and riuals. The Christian traditions also have the same roots through Mitraism (cf.Dr.S.Radhakrishnan:Eastern religion and western thought :5.3 Roman empire and the cult of Mitraism) .

6 . THE TODA LANGUAGE AND BHARATA

We have seen the influence of Bharata on the Sumerian and Egyptian languages. Let us now look up for the Bharata influence on a primitive Dravidian language, namely, the **TODA.**

'The Toda language is considered to be a dialect of the development of Turanian speech styled Dravidian, the language of a group of primitive, illiterate and perhaps war like tribes who, between three thousand and four thousand years ago migrated from tracts of Western Asia and penetrating India, probably through Baluchistan and the natural waterlines of the country, filled all its western and southern districts,pushing before them, in some periodof their advance, the various tribes of the Kol aborigines'<<APATD>>.

This statement though made in the 19th century is only validated further by the latest research findings. **There were severe droughts in Mesopotamia around 2000 BC** which led to increase in salinity of the soil and decrease in agricultural productivity. There was a major depopulaton of Southern Mesopotamia, leading to the collapse of the Sumerian culture. **During the period from 2100 BC to 1700 BC, there was a major shift in population from Southern Mesopotamia towards the north and the population in the area declined by nearly 3/5(SWP:p.6). Severe starvation caused the migration of these people into Baluchistan. Their entry into Harappa began around 2000 BC when the Harappan civilization itself was struggling and waning due to the change in course of the rivers and seismic calamities.**

Dravidian migration to Bharata began towards the close of the third millennium B.C.**Suunarii=Shinar=Sumer = Tamil**. **Dra(su)vi(me)da(ru) is derived from Dramila(dra-running,nara –man cf.2000BCE migration), or sira(head)-niila(black). This is black – headed . The Sumerians called themselves sag-giga (the black-headed people) .**That **Tamil(Sumer) by itself is a Sanskrit term points to the migration of the Sumerians through Bharata and subordination to the Bharats with consequential loss of identity. This explains the existence of Dravidian Brahui in the north,concentration of Dravidians in South India , the similarity of several Rigvedic terms to Tamil terms ,the existence of Dravidian terms in Brahmana compositions etc.**One of the reasons for the down fall of Sumer was the rise of the Akkadian empire under the leadership of Sargon(2334-2279BC).He may have annexed Meluhha also as it is said “ships form Meluhha, ships from Magan and ships from Dilmun, he (ie., Sargon) made lay anchor at the harbour of Akkad”<<DTIS Page14>> It is also stated that towards the end of the rule of Naram –Sin (2254-2218 BC), the grandson of Sargon, a Meluhha king was among the many kings rebelled against him.Now

Meluhha - Velicca (light – Dravidian),melukaah(royalty,king-Hebrew),Baluch(who migrated to Sindh?)

Velicca – bharatha (light),bhadra(king)

Hence Meluhha can be Bharata (Meluhha is not the Sanskrit ‘mleccha’ a word of later origin and probably unknown to the Akkadians. However the Dravidian mel-aka(upper country) seems possible. Naturally with the conquest the Semitic people,the Sumerians and even Egyptians began to travel

more and more to Bharata. This is borne by the mummified remains of an Assyrian and an Egyptian corpse at Lothal. <www.en.wikipedia.org/wiki/Lothal>

In the Kurukshetra war the Paandavas (baandhava – relative)- relatives of the Kauravas defeated them under the leadership of Krishna (the black man or black- headed man). We have seen that both Dravida and sag-giga has the same sense as 'Krishna'.

Now look at the name of the Akkadian conqueror Sargon.

Sargon --- Krsna, Sakra(Indra,Arjuna)

The cultural changes that took place in the Harappan civilization around this time also points to such a possibility.Krishna belonged to the Yaadava community.

Look at the words:

Yadu, Yaadava --- Akkad

They are also similar like the Sargon – Krsna pair.

Does this mean that Vyaasa had in mind the exploits of Sargon when he narrated the Kurukshetra war? Of course, the king being the Sun God, the exploits of the king were the exploits of the Sun God. If we take 2327 BC as the period of Sargon's conquest of Harappa, just add 2000 years and we come to 327 BC, the year when another great conqueror from the West,

> Alexander the Great, conquered Bharata. Add another 2000 years and we come to another era of western conquest, namely the beginning of the British conquest of India. Will history repeat in AD 3673? We will not be there to see!

Their sojourn in Harappa was not long and peaceful as there would have been frequent fights between them and the Bharats who were much advanced in civilization. However **this explains the presence of Dravidian Brahui in the Harappan region and the similarity of several Rigvedic terms to Tamil terms**. Unable to withstand the pressure of the vedic people the Dravidians migrated to the south in search of fertile lands and green pastures for their cattle and sheep. The Bharata (vedic) civilization continued in the north into the historical period without any break. However as a result of the sojourn of the Dravidian tribes, their blood mixed with that of the Bharata groups and the present day north India has a large Dravidian substratum.

The advancement to the South was also not exclusively on Dravidian lines. Probably there were Bharata leaders for them as the Dravidians adopted for themselves the superior religious and social practices of the Bharats leading to cultural subordination. The Raamaayana story where Raama(Deva) leads an army of vaanaras (monkeys) to Lanka (Ganga-gagana-the sky and the South) in search of his wife Siita (desa-land), though a solar(king was god) story, has a historical parallel here.

Marshall had further pointed out that "In the case of the Dravidians… that a possible early contact with the Aryas… rendered Sanskrit, especially in regard to all pious notions and reverent observances, influential amongst them…difficult to determine at what

early period this **Dravidian branch of the Turanian tree** had first been biased through the superior religious instinct of the Arya". Now it is clear that this contact began around 2000BC when they entered Baluchistan and sojourned among the Bharats.

The Todas were the least cultivated of the Dravidian(Turanian) races and the Toda language had no compositions, written or unwritten. Hence a study of their language will reveal how Bharata has influenced them for the past 4000 years.

TODA	BHARATA
atham (he) .	ada (that, this), sa (he).Adam is the first man according to the Bible.
om (we)	vayam (we)
naad (wet)	naara (water)
pui (strike)	bhuja (hand)
boath (a conical temple)	vaasa (a house)
bhuut (a demon)	bhuut (a demon)
asvom (Sunday)	asva (Sun, sunshine, dawn)
utsh (five)	uksha (bhuja, hasta, panca, bhadra-five)
aal (man)	anu (man), aanava (man)

et-ud (big)	udaatta (great)
birsh (hot)	bharatha (fire)
vonag (dry)	agna (fire)
tekan (male)	deha (body), deva (deity)
tokh (female)	yosha (female)
belthi, belp (white)	bhadra (white)
ver (other)	dra (split apart), apara (other),para (other)
perud (great)	bhadra (great)
en (father, priest)	
cf: Sumerian-en (priest)	nii (to lead), ina (the Sun)
karth (laugh)	has (laugh)
nar (walk)	ra (to go),at(to go)
tash (give)	da (give)
gei (do, make)	kri (to do, make)
il (not) na (not)	
pok (go)	ga (go)
adi (a foot)	pada (foot)

kuutasaaram (family)	kuutaagaaram (kuuta-a house)
varsh (a young man)	purusha (a man), bhadra (a man), vrisha (a bull)
mokh (son, boy)	sakhaa (a friend), suunu (son)
appn (father)	amba(father),
avv(mother)	ambaa(mother),maa(mother).Havvaa is the first woman –the wife of Adam- according to the Bible.
it (spear)	aayudha(weapon),sara(arrow),koti(spear)
virzh (bow)	vajra (weapon of Indra), vakra (curve), vritta (circle), varsha (shower)
aabu (arrow)	ishu (arrow), bhuva (sky-bow), baana (arrow)
balle (net)	bhadra (net), na (net) ,va(net)
nai (dog)	svaana (dog)
puursh (tiger)	purusha (man), suura (tiger)
bilti (bird)	patrii (bird)

miin (fish)	niir (water), srii (light, Sun) cf: in Egyptian hieroglyph fish is shown with water to denote ‘n’
aarsh (house)	aalaya (house)
vorsh (fire place)	bharatha (fire)
paal (milk)	bhadra (white),rava(the Sun),pa(water)
paalaal (milk man, ruler)	paal (milk, to rule)
nei (ghee)	srii (fire),na(fire)
madd (head)	masta (head)
konmun (face)	mukha (face)
kannu (eye)	kan (to shine), pas (to see),mukha(face)
mituf (nose)	nasta (nose), naasa (nose)
bai (mouth)	paa (to drink)
kevi (ear)	srava (ear), rava (sound)
parsh (tooth)	bhadra (white, rock)
kei (hand)	kara (hand),paani(hand)
kaal (foot)	pada (foot)

belh (finger)	bhadra(finger),kara (hand),paani(hand)
baakh (blood)	raaga (red), rakta (blood)
der, swaami, usuru (God, Lord)	srii (the Sun), suurya (the Sun)
amnor (heaven)	nabha(the sky),vaana(heavens), vyoma (the sky)
sari (right)	srii (the Sun, auspiciousness)
paapam (sin)	paapa (sin)
dsivl (life)	jiiva (life)
div (breath)	svaas (breath)
tirieri (Toda sanctum)	srii (the Sun) – vedi (place,altar)
ture (sacred shrub)	dru (tree),darbha(kusa)
paalaal (head- priest, milkman)	paal (to rule)-anu (man)
vorshal (sacrificing priest)	hotri(a priest),adhvaryu(a priest), ritvik (a priest)
shaastra (religious custom)	saastra (science),sruti(veda)
aadhaarm (place of final obsequies)	aadhaaram(base),mrita(dead),Dharma (god of death)

nirrzh (human ashes)	srii (fire)
buudi (ashes)	bhuuti (ashes)
naal (day)	srii (Sun), naara (water)
vaar (a year)	varsha (a year), vaara (day)
belkaashk (dawn)	prakaasa (light), prabhaata (dawn)
biirshabaat (sunrise)	prabhaata (dawn) cf.Beersheba(Genesis:21.14)
pachal (day time, noon)	bhaga (Sun), ahas (day)
ekar vaashk (sunset)	agra(end),paksha(part),astagamana (sunset)
madujaama (midnight)	madhya (mid)-yaamaa (night)
biirsh (Sun)	srii (Sun), bhadra (bull), purusha (a man), vrisha (a bull,Indra), vrishaa(Indra).The Harappans worshipped the Sun as Indra and this indicates the contact of the Todas with them during the Vedic Period.
baan (sky)	nabha(sky),vaana (sky)
belak, belk (light)	prabhaa (light),prakaasa(light)
irzh (darkness)	raatri (night)

mlaa (rain)	varsha (rain)
kaattu (wind)	vaayu (wind)
pall, ebball (bracelet)	bhadra (bracelet)
nebbu, ditth (fire)	srii (fire) ,ravi(the Sun)
kavich (necklace)	kavaca(shield).Many of the Harappan inscriptions portray kavacas.
belth (finger ring)	bhadra (a ring)
ditu (hill)	da (hill)
kli (valley)	giri (hill)
par (river)	sara (water) cf.Sarasvati ,vaari(water), pa(water)-ra(going)
men (forest, tree)	vana (tree)
tuure (bush)	dru (tree)
pullu (grass)	ulapa (a plant), patra (leaf)
puu (flower)	pushpa (flower),suuna(flower)
pom (fruit)	phala (fruit)
niir (juice)	niira (water)

vom (weekday) vaaram (weekday)

The Dravidians adopted the Bharata terms into their vocabulary as a result of their sojourn in Harappa along with the Bharatas .

Tamil was proposed as a candidate for the Harappan language mainly(1) from the absence of horse bones in Harappa whereas Rigvedic culture was linked to the horse.This arose from the misunderstanding of the term asva by scholars. The vedic asva is not the modern horse.It is avasa(king,food,sun,sabda) and mahisha(water buffalo).(2) The presence of so called Dravidian terms in the Rigveda etc.Here also the scholars went the wrong way.

Even the term Tamil is a Sanskrit term. Many basic Tamil words have their root

in Bharata. Eg. Tala(head)-saras(head), kai(hand)- kara(kri),muka(face)-mukha(face),ilai(leaf)-sira(patra-leaf),maram(tree)-vana(tree),tii(fire)-srii(fire),vellam(water)-bhadra(pa=water,sara-water),taay(mother)-ja(birth,father),arici(rice)-srii(to cook,srava –food),kotumai(wheat)-godhuuma(ku,su-soma ->bhojana–poshana-bhakshana=adana=eat=wheat),hala(plough)-siira(dri-to split), langala(ploughshare)-sangama(union,mangala-fire,naama-hala) ,miina(fish) –niira(water), aatu(goat)-aja(ram,eda-goat),vaayu(air)-vaayu(air) ,manuja(man) manushya(man) etc.

We can also see that many of the sripts emloy the rebus principle in Bharata terms and refers literally to bharata. Hence l decipherments based on Tamil can lead to a

partial success only.

7.HEBREW AND BHARATA

Bharata enjoyed the status of an international language right from the beginning of civilization . This is proved further by the following comparison of Hebrew (ivrit) and Bharata words.

Hebrew	Bharata
aab (father)	av (to save), pa (to protect, to rule), appa (father-Malayalam)
ebus (manger)	pasu (cattle)
yaah (Yahweh)	yahva (lord)
aabel (mourning, meadow)	vilaapa (mourning), aalaapa (speech), lap (to speak)
mayim (waters)	ma (water), niir (water)
Abraahaam (father of many)	Brahmaa (the creator),vipra(wise,Brahmin) pranava, griha(house),graama (a village)
iggeret (letter,document)	akshara (letter, alphabet)
aadar (to prove one self majestic)	aadara (respect, honour)
aharon (Aaron)	aruna (the Sun at early dawn)
ud (burning stick)	ush (to burn), usha (dawn, day)
uzay (yahweh has given ear)	udaya (sunrise)
or (to shine, light,day)	ra (the Sun,fire), usha (dawn,day)

ah (fire pot)	aga (the Sun)
ittiym (spirits of the dead)	aatmaa (soul)
iys (man)	sha (man)
el (god cf. Allah)	La (Indra),el(light-Malayalam), Ina (the Sun) ,anna (the Sun),alla(god)
aalap (to teach, to instruct)	aalap (decribe, speak,sing) cf.alpha
em (mother, grand mother)	maa(mother),amma (mother-Malayalam), ambaa (mother)
emer (word)	varna (alphabet)
anu (we)	na (we), anu (man)
enos (man, mankind)	anu (man), manusha(man)
oniy (ships)	nau (ship)
orah (road)	ra (to go)
ariy ,aryeh (lion)	hari (lion)
eres (world, earth)	dhara (the earth)
es (fire, flame)	teja (light), iisa (god),sa(god)
issaah (woman, wife)	yoshaa (woman)
isseh (offering made by fire)	yaj(to sacrifice),yajna (sacrifice), havis (oblation by fire)
beer seba (seventh well)	prabhaata (dawn)
Bel (lord)	paala (lord)
baal (master)	paala (lord)
baar (to light a fire)	rava (the Sun), hara (fire), bharata (fire)

baasar (fortify)	bhadra (fortified, safe custody)
bosraah (pen, sheep-fold)	bhadra (enclosure), vraja (a cow-pen), vrisha (a bull)
baaqa (to divide)	bhaaga (division)
daab (sorrow)	taapa (sorrow)
daabar (to say, speak)	vada (to speak), bharata (speech), vacana (speech)
haa (she)	saa (she) cf Hawwaah(Eve)
zaabah (to offer a sacrifice, to slaughter)	dava (fire), taapa (cheat), sava (dead body), zava(yaaga), yaaga (sacrifice)
zemaan (time)	samaya (time)
heres (the Sun), harsaah (the Sun)	Sakra (Indra)
yaah (LORD), yhwh (LORD)	yahva (Lord)
yehudaah (Jew, praised)	udaya (sunrise),dvija(a Brahmin)
yehosep (Joseph-he will add), yosep (Joseph)	ushapa (the Sun), ushas (dawn)
yom (day, today)	samaya (time), ina (the Sun), dina (day)
yizre el (god will sow)	Indra (the Sun) -ina (the Sun); usra(srii) – la(Indra)
yaasor (instructor)	aacaarya (a teacher), vetra (a stick)

karsena (black)	krishna (black)
keter (crown, crest)	kiriita (crest, trader)
lo (no, not)	na (not, nill)
lewiy (Levite)	ravi (the Sun)
muul (to undergo circumcision), muulaah (circumcision cf: Moses) It is also called brit milah .	sona (blood), suura (the Sun), soma (the Moon),suna (auspicious,Indra =Israel)
mosaa (going out, sunrise)	mocana (liberation), muc (to liberate), moksha (emancipation)
Hence Israel - Indra - was liberated under the leadership of Moses - mosaa -	
mosaa aah (origin, coming out)	
mosiya (saviour, deliverer)	Vasava (Indra)
mosaa aah (act of salvation)	muc (to liberate), moksha (emancipation)
matbeha (place of slaughter)	medha (sacrifice), vedha (killing), mith (to kill)
melukaah (kingship, royalty cf: Meluhha)	bharata (bhadra-king)

melek (king)	paalaka (ruler),naayaka(lord)
Molek (Molech – a god, a shameful king)	bharana (rule), nripa (a king), Muruka (a god), suurya (the Sun), Durga (the Sun)
maa seyaah (Maaseiah – Yahweh is a refuge), maaseyaahu (Yahweh is a refuge)	Vaasava (Indra)
massebaah (sacred stone pillar, cf. the hero stones), massebet (sacred upright stone)	Vaasava (Indra), bhaasana (light), paashaana (stone)
maa saah (to squeeze out)	sava (to squeeze out), dama (oppress)
massaah (unleavened bread)	medha (sacrifice), mesha (Aries), quarrel) Vaasavamedhaa (Asvamedha) is
feast	of massaah (unleavened bread) for
the	Jews. Udaya as yuddha(quarrel or strife) and vijaya is also implied.
moseh (Moses – cf. muulaah – circumcision, mosaa – sunrise)	usha (dawn), moksha (the sky), mula (sprout – Malayalam)
maasiyha (anointed one, the Anointed one – Christ)	medha (a yaaga, sacrifice), Vasava (Indra)
misqol (weight), misqaal (weight)	masa (weight), nishk (to weigh), nishka (a kind of weight)

nebo (Mount of Nabu, height)	nabha (the sky)
naagah (to shine),	naga (the Sun), raaj (to shine)
nehaaraah (beaming light)	mihira (the Sun), neram (the Sun – Malayalam), njaayar (the Sun – Malayalam)
nun (fish)	miina (fish), niira (water), miin (fish – Malayalam)
nimrod (an arrow, the mighty warrior and hunter as per Genesis:10)	Drona (the archer), taruna (a youth)
naar (young man)	nara (a man cf.raama,lama)
naabiy (prophet)	ravi (the Sun), vaani (word, speech)
naasaah (to be laid waste)	naasa (ruin)
nesah (juice = blood)	medha (juice of meat, cf: Asvamedha)
naasiy (ruler, chief)	naatha (leader), raaja (a king)
sahar (roundness)	cakra (a wheel)
sus (male horse)	asva (horse), aspa (horse)
sela (rock)	sila (rock)
saargon(firm,faithful king)	Krishna (the Sun),Sakra(the Sun)
saarap (to burn)	bharata (fire)

seter(shelter)	satra(a house)
aab (clouds)	ap (water),abda(clouds)
erek (estimated value)	argha (price)
peh (mouth)	paa (to drink, to rule), pii (to drink)
peter (first born),	bhadra (fire, a rock, a king),
paasah (to passover),	vesa (entry), Vaisaakha (Aries),
pesah (Passover)	bhaata(dawn)
paasak(pasach – to divide)	Vishu (division into two (vi – two, a horse, a bird) - shu (birth)
qorbaan (sacrifice)	kurbaana (sacrifice - Malayalam)
ros (head, leader)	sira (head), raaja (a king)
sibaah (abundance, plenty)	siva (auspiciousness, happiness, prosperity)
sok (branch)	saakhaa (branch)
sokaah (branch)	
saapaah (speech, language)	saapa (curse), bhaasha (language), vaca (speech), vada (speak), vaada (debate)
Saaraah (lady of royal birth, queen)	Taara (wife of Brihaspati), kalya (kaalai – dawn), Strii (a woman), srii (the Sun), raaja (a king)
seba (seven)	sapta (seven) ,apta(yagna),abda(year)
seba (seven, seventy), sibaanaah (seven)	sapta (seven),divasa(day,seven days)
seber (grain) ,	srava (food, wealth, ear, hearing

sopaar (trumpet, ram’s horn)	svara (sound), sara (horn)
sor (bull, ox)	suurya (the Sun)
taaw (mark on the forehead)	taya(protection,dava=fire),naama (mark on the forehead)

8 .THE LIFE OF THE HARAPPANS.

The life of the Harappans are clearly shown by the Rig,Atharva ,Yajur and Sama vedas and the Brahmanas.The language of the mantras was the sacred literary form of the Harappan speech(Bharata-Bharadvaaja) and it is not the vernacular which included Sumerian(Dravidian) - Akkadian introduced by these migrating and conquering tribes.These people people were of various tribes and spoke many dialects. (AV:12.1.45).The mantras were composed in an artificial style with well defined metrical forms under the influence of a fully developed literary convention.The vedic language is a caste language ,an artificially archaic dialect ,handed down from one generation to the other within the class of priestly singers (Macdonnel.Sansk.Lit.p.20).The mantras contain ancient,intermediate and modern hymns (RV.3.32.13).These masntras were composed to invoke the gods to win battles(RV.1.100,2.30),to avert drought(RV.5.68. this shows the period to be the period of the drying up of the Sarasvati?),to help to raise crops(AV.6.142),to get long life(RV.1.89.9) to satisfy their wants(AV.15.9),to drive out demons and diseases(AV.5.22,1.22,3.31),kill enemies (AV.4.18),to stimulate love between indifferent lovers(AV.6.130),to charm animals(AV.4.3),to secure wives(AV.9.67.9) and children (RV.8.35.10) and to enable enterprises to succeed(AV.7.16).These tribes were mainly the **Gandharas(cf.Gandharva)** on the west,(RV.1.126.7,AV.5.22.14),the **Kikatas** in the east(RV.3.53.14),**Magadhas** and **Anga**s in the South(AV.5.22.14).The Himavanta mountains formed its northern boundary(RV.10.121.4).The Aryas were the Bharats.Dasyu(udaya,yuddha,suta,Juda),

Daasa(desa,raaja),Anaasa(adhama,sama),pani(haani,vaani,paani) , Krishna(griishma,Vritra),Rama(laama,naama) etc. used in the Vedas have to be restudied for their actual import and meanings.The Aryas offered oblations(soma-sona,homa) to Indra through Agni(RV.7.18.7,8.92.1 Cf. the vedic fire altars seen at Kalibangan) .The Dasyus lived in cities(RV.1.53.8,1.103.3) and were wealthy with cows,horses and chariots,owned property and were adorned with gold and jewels(RV.8.40.6,2.15.4,1.33.4,10.69.6,1.33.8).Indra(Israel) overthrew for his worshipper Divodasa(David) a hundred stone castles(RV.4.30.20) of the Dasyus .Agni burnt the cities of the Dasyus(RV..7.5.3.Agni=udaya=Dasyu).The fire rites were said to be instituted by Angirases(Agni-raaja,retas)(RV.1.71.23,5.11.6) ,the Bhrigus(RV.1.58.6,Kratu,Parasu), Manu(RV 1.14.11,1.36.19 ,Soma,Moses),Atharva(svara) and Dadhyak(RV.1.80.16).**Agni is called Bhaarata in several mantras(RV.2.7.1.5,4.25.4,6.16.19cf.bhaarata in the scripts and this is clear proof of the Harappan script and our method of reading the script.**) and agni is said to shine specially for the Bharatas(RV.5.2.1,6.16.45),the Bharatas set agni in the place of prayer,between the Sarasvati and the Drishadvati(RV.3.23.4=Harappa=Bhaarata from H=T.Thus like Egyptian of Egypt,Sumerian of Sumer,Akkadian of Akkad Bharata was the language of Harappan – Bharata.) and India came to be called Bhaarata from the fire worship and the language. The people who inhabited the valley were not roving pastoral tribes as claimed by some scholars(this applies more rightly to the Dravidian tribes!) but lived in organized society , ruled by kings mentioned by names like Ikshvaaku(RV.10.60.4 cf.Isaac),Santanu(RV.10.98.1)etc. Kings resided in Purs with a thousand columns(RV.2.41.5,5.62.6) and a thousand doors(RV.7.88.5) and they sat on a throne

(garta) surrounded with ministers(vesasa),spies(spasa),heralds,courtiers and messengers.(RV.1.25.10,13;10.40.31.173.10,10.123.6) and the kings were clad in state robes(RV.9.71.1cf.nirnija Refer the priestking's robes).Kings were autocratic
and their anger was dreaded(AV.6.40.2).The stone castles(RV.4.30.20) and stone walls (AV.5.10.7) were not rock but brick as brick(adri,bhadra) is rock.The wooden pillars had figures of unrobed girls(RV.4.32.23 cf.the dancing girl and the nude deity inH-3305. Ayas(Iron) mentioned in the veda (aayasiipura RV.7.3.7,7.15.14) refer to copper and gold as born from ayas(fire).Chariots decked with pearl(krisana RV.1.35.4) and gold(RV.1.66.3) driven by asvas(RV.4.37.4 asva=bulls , buffaloes and servants).Kings had several wives(RV.7.18.2,AV.2.36.3 mahishi). Vadhri(castrated menRV.1.33.6) guarded them (cf. the men with vetra –staff in the seals can be such guards also.). Kings had royal priests (RV.7.18.22).Kings were elected by the people(AV.3.4.2) and consecrated by the priest standing on a tigerskin(AV.4.8.4 Cf. H-94,M-308 etc).The king then gave the abhiivarta oblation to the gods(RV.10.174 cf.M-1186).Kings levied heavy tributes(bali AV.3.4.3) from the rich.Kings(maghavaa) were callked raajaka, raaja,samraat etc based on their grade. Names of some of them are Duhsiima Prithavaana, Raama(cf.M-1186),Vena,Taanva,Paarthya,Maayava etc(RV.10.93.14-15).The bulk of the people were poor and borrowed money and repaid in instalments (RV.8.55.10,8.47.17;AV.6.46.3). Famines were there often(RV.3.8.2;3.53.15).
The chief occupation of the people was agriculture(Cf. from Mehergarh till the present it is the same). They ploughed the land with a plough(siira RV.10.101.3 or laangala AV.2.8.4).The ploughmen were called kiinaasa(RV.8.20.19).The fields were watered

by means of irrigation canals(kulya RV.3.45.3;irinaa AV.4.15.12) from wells or lakes(AV.1.3.7,3.13.9;RV.3.45.3,7.49.2,10.43.7) or by drawing water using a bucket and pulley (asmacakram RV.10.101.5.7cf.refer scripts).They reaped the fields with sickles(srinii AV.3.17.2RV.10.101.3,parsuAV.12.3.310).They left three sheaves for the Gandharvas who guarded the fields(AV.3.24.6cf.H-182).Threshing floors(khala) and winnowing baskets (sthivi) were used(RV.10.27.15) and grain was transported in carts to the homes(RV.1.9.8) and stored in granaries(RV.2.14.11 CF.the granary in Mohenjodaro). The mearure for grain was the khaarii(RV.4.32.17).Their next important profession was cattle- rearing. Cattle were kept in gotra(RV.2.23.8),vraja and goshtha(AV.3.11.5,4.21.1) .Cow-herds(gopa) took cows out to pasture daily(RV.10.19.45). Water troughs called prapaa(RV.6.28.7),drona(RV.5.50.4)or prapaana (AV.7.75.1) were

provided for them(Refer the drona or prapaana before the Unicorns) .Professional milkers were called godhuk.(AV.7.73.6).Draught oxen were castrated with claspers(sleshamaana AV.3.9.2) . They reared also goat and sheep(Refer the seals).Rams were cooked (RV .27.17) .Wool was collected (RV.1.126.7). Dogs guarded cattle and houses and barked at thieves (RV.7.55.3 cf.dogs in the Harappan seals.).Weaving in cotton and wool was done by men and women(RV.2.3.6,10.26.6,1.61.8,10.130.1-2). The warp was called tantu and the woof was called ota and the shuttle was called tasara (RV.6.9.2,10.130.1-2).Carpenters made chariots and carts.The wheels were of solid wood (RV.7.32.20).Boats and ships were built(RV.10.101.2 Cf the amulet M-1429).They used equipments like mallets(kuutam AV.8.8.10),ladles(sruk,juhuu,dhruvaa AV.18.4.5),cups(upabhrit AV.18.4.5),buckets(utaca AV.4.15.6),bowls(camasa RV.4.35.2),spears(vasi),swords(asi),hatchets(svadhiti RV.1.162.10),lances(rishti

RV.8.20.11),axes(parasu,RV. 7.104.21),quivers(nishanga RV.5.57.2),razors(kshura RV.1.166.10,8.4.6),helmets(sipraRV.5.54.11),sickles(daatram RV.7.67.10),ploughshares (sunaaRV.4.57.5),pots(gharmaa RV.5.30.5),goads(ankusa RV.7.17.10),needles(suucii RV.1.191.7),hatchets(kulisa AV.2.12.3),arrows(ishu) winged with feathers(RV.8.66.7) and poisoned tips(AV.4.6),gold ornaments(anji RV.1.37.2),necklaces(nishka(RV.1.126.2),armlets and anklets(khaadi RV.5.53.4,5.54.11),girdles(kakshyaa RV.10.10.13),chains(srakRV.10.53.9),water-ewers(kalasam RV.4.32.19),metal bowls(kamsaAV.10.10.5) and golden images of kings(RV.8.5.38 Cf.DK1909) etc.The physicians(bhishaks) employed spells and medications to cure diseases(AV.6.16,RV.10.97.6).

A camasa was compared to the skull (AV.10.8.9 .Cf the jar symbol replacing the head in scripts). Rishis composed hymns and taught boys to learn them by rote(RV.10.103.5). There were male and female dancers(RV.1.130.7,1.92.4 cf the image of the dancing girl), spies(RV.7.87.3),barbers(RV.10.142.4),usurers(RV.8.55.10),tamer of elephants(AV.3.22),the soothsayer(AV.6.76.2),the fisher(AV.10.4.19),the potter(AV.4.17.4),the spell maker etc. Indra was the war god and he was propitiated with soma and the fat of buffaloes(asva) and oxen.(RV.6.31.5,10.160.3).War were for capturing cattle and women and to punish cattle raiders.(AV.4.24.5,RV.6.22.3,2.12.3). Battles were fought for seed and offspring ,waters,kine and cornlands(RV.6.25.4),for wives(RV.4.17.16) for pastures and for houses(RV.7.56.22).The war of the ten kings was between the bands of the Aryas and the Dasas.(RV.7.84.7).The war drum dundubhii was sounded to mark the beginning of war.(RV.6.47.31) and the end of it.(RV.1.28.5 cf. the drum seals).The defeated enemies were castrated and their genitals

removed(AV.4.37.7),their vitals pierced (AV.5.8.9),arms chopped(AV.6.65.2) and the bodies of the slain thrown into a pit (vailasthaanam .RV.1.133.1).

The vedic people knew of the sea and export trade as given by the words potra(Dravidian: ota),potavanik etc.Those who desired wealth sent ships to the sea (RV.1.48.3).References to parties of merchants going on the ocean(RV.1.56.2), ships with a hundred oars(RV.1.116.5) going to distant lands for sale and barter (AV.3.15.4) etc. indicate the existence of foreign trade with Sumer and even Egypt(cf.RV.6.45.31,32&33 mentions Bribu as a great merchant and note its similarity to Prabhu and Pharaoh . Archeologists have discovered the bodies of Egyptians at Harappa. Though the people were divided into the four castes there was no restriction with regard to marriage(AV.5.17.8). Professions were also not restricted to castes.(RV.9.112.3).The Brahmanas claimed to be human gods(AV.3.32;6.13.1).The Rishis were seers who knew the secret names of the gods by which alone they could be coerced (RV.10.45.2; 10.55.1 cf.compare this with the same type of belief of the Egyptians) .The houses of the rich had four walls(AV.3.7.3),the poor lived in circular huts(AV.3.12.5). House hold items included cots(AV.4.5.3cf.see scripts) ,chairs(AV.14.2.65),boxes9RV.10.42.2),leather bags(RV.5.44.4),bowls(RV.6.8.13),buckets(AV.4.16.7),sieves(AV.9.6.16),spoons(AV.9.6.17),mortars and pestles(AV.10.9.26) ,hanging bracket of ropes(AV.9.3.6) etc as seen in the seals.

The people ate both animal and vegetable food.Horses(AV.6.71.1), bulls(RV.164.43),buffaloes(RV.5.29.7),rams(RV.10.27.17)and goats(RV.1.162.3) were eaten.Fish and birds also used to be eaten. Milk products and honey were also eaten. Rice, barley, beans and sesamum were the chief vegetable food stuffs.Chariots and carts drawn by oxen (AV.3.2.5)or mules(AV.8.8.22) were the chief means of transport.

The chief amusement of the nobles was chariot racing(RV.9.32.5;8.69.4) .Hunting was another hobby.They hunted wild elephants(RV.10.40.4), boars(RV.1.88.5), lions(RV.5.74.1) and wild bulls(RV.4.21.8). Gambling was another area of interest.(RV.2.12.4).Gambling houses were maintained where meat and liquor were served(AV.6.70.1).

The land was measured (RV.2.15.3)with measuriung rods(RV.3.38.3) and classified as barren(AV.7.115.4),waste(AV.7.117.1),forest(AV.12.1.11) and cultivated land(RV.8.80.6).Property was inherited.

Women enjoyed a good social status .Hence it is said from olden time the matron goes to feast and general sacrifice(RV.10.86.10).Women seers were there like Visvaaraa(RV.5.28),Ghoshaa(RV.10.39.6) etc. The people were very hospitable to their srotriya Braahmana guests(RV.1.128.6,AV.9.6.37) who were treated like gods.

Men wore two clothes(AV.4.7.6,9.10.7,8.2.16. Cf. refer DK1909).The clothes were of cotton or wool(RV.5.44.11.as seen by archaeologists.) .Some shaved their beard.(AV.6.58).The priests shaved their head leaving a tuft worn in a knot. The Vasishtas wore this knot on the right(RV.7.33.1.Cf.note the tuft of the seven priests attending the sacrifice in M-1186.**The unicorn bhadra’s single horn denotes the tuft of the Bharata also.**) and others on the left. The **Vasishtas**

wore white clothes(cf.the name vas-ishtha resembles that of the Pharaoh-great house.The Egyptian and Christian priests wore white robes) ,but others red or blue clothes.(RV.7.33.1).An unmarried girl was considered as the bride of yama(AV.1.14.2Cf.seals where bulls mate with women).The new born baby was washed (AV.2.10) which became the rite of baptism later.Amulets were worn to avert the evil eye (AV.4.9.6) and to ward off illness.A most powerful amulet was the trivrita (AV.5.28).

The soma oblation was often associated with animal sacrifice(RV.5.43.7).At the time of oblations the gods were invoked by their secret names.(RV.9.95.2). Vishtarii offering is extolled in AV.4.34 .Pious people performed the sataudanam where a hundred pots of boiled rice were given away(AV.9.9). Sacrifices were given on New Moon and Full Moon days.(AV.7.79,80,81).Fire sacrifices extending for nine and ten months(RV.5.45.7,11) and year long(RV.7.103.8) were there.The soma might have been the Ephedra or the body(tanu,somos,manusha) , blood(sona) , fire(sona) and sound(svana) also.Seven adhvaryus sprinkled it with water(RV.9.10.7 Cf.M-1186).

The meat of the sacrificial victim was cooked and offered to the gods and eaten by the worshippers.(RV.5.1.162.11,12).The asvamedha(avasa-medha = meat juice of the king; avasa –mesha = the Aries Sun) denotes the sacrifice of the buffaloe or the king.(RV.1.162.11-19).It was believed that the sacrificial victim did not die but went to the gods(RV.1.162.21,AV.9.5.8). It is said that Sunsepa was tied to the sacrificial stake for being sascrificed but escaped by composing hymns to Varuna and other gods.(RV.1.24-30).

The year was divided into twelve months and occasionally an intercalary month was added to make the year agree with the seasons.A month had thirty days and the year had

360 days. The day was divided into 30 parts and the night into thirty parts.(RV.6.59.6) or four yaamams(AV.6.21.2).The year was also divided into three seasons of four months and six seasons of two months each.(AV.6.55.2).The 28 lunar mansions beginning with Krittika and including Abhijit are named in AV.19.7 and Taittiriya samhita 4.4.10.

Upon death the fire worshippers were cremated but others were buried.(AV.28.2.34). Before cremation aBrahmin's staff or the Kshatriya's bow were taken away from their hands(AV.18.2.59,60Cf.the scripts with.staff and bow and arrow).The dead man's wife had to lie down by the side of the husband on the pyre(RV.10.18.7) but was then accepted by the deadman's brother as his wife and taken back home.(AV.18.3.3).A goat was killed and placed on the pyre and burnt along with the dead man to send him to heaven.(AV.18.2.4,8).After the cremation everybody took a bath to remove pollution by the fire of cremation and the auspicious sacrificial fire tiger(jaatavedasCf.H-94) was invoked to bring long life to the survivors.

With the fall of the Harappan culture the Vedic Indra culture began to fade with the rise of the Krishna(Sargon) culture in its place.The Indra –Krishna conflicts(RV.8.85.16) has its counterpart in history where Bhaarata (Indus valley) was taken over by Sargon and later the Bharats defeated his descendants to reclaim sovereignty.But again the strength of the migrants increased leading to the final downfall of the cities.

9. THE INDUS SCRIPT

The conversion of the alphabets (letters)

The saptasvaras (seven notes) are denoted by

sa	ri	ga	ma	pa	dha	ni	(Bharata)
c	d	e	f	g	a	b	(English)

Thus kara (a ray) becomes sara (an arrow), raksha (protection) becomes daksha (fire), gavya (ghee) becomes havya (oblation), medhaa (power) becomes netaa (a leader), bhaana (light) becomes Kaama(god of love), dhanvii (an archer) becomes anvii(a finger) and so on(see the indus scripts for several such examples.). Several English alphabets even after the passage of five thousand years, still bears striking resemblances to the original alphabets devised by the Bharata writers eg:A is the legs of a man, C is the Moon, V is a hand,P is a leaf and so on. We can now have a look at the common inter conversions of the alphabets, that make similar words as in cakra (a wheel), dahana (fire), prajaa (a son, a citizen), rakta (blood), raksha (protection), Sakra (Indra), zarga (a chapter or part) etc.

A a → D,H,K,N,P,R,U,V,W,Y,Z

B b → D,E,F,G,H,P,Q,R

C c → A,D,G,J,K,L,M,S,U,V,Z

D d → A,B,G,H,P,R,U,V

E e → A,B,C,H,L,T,U,V

F f → B,C,G,H,L,P,T,U,V

G g → C,D,F,H,P,Q

H h → A,B,E,F,L,M,N,P,R,T,U,V,W,Y,Z

I i → E,J,R,T,U,V,Y

J j → C,I,S,Y

K k → A,C,H,N,R,T,U,V,Y,Z

L l → C,E,H,I,M,N,R,T,U,V,W,Y

M m → E,H,L,N,S,U,V,W,Y,Z

N n → A,H,M,U,V,W,Y,Z

O o → A,D,P,R,U,V

P p → A,B,C,D,E,F,G,H,M,Q,R,S,T,U,V,W,Z

Q q → C,G,D,P

R r → A,B,D,K,P,Q,T,Y

S s → C,G,H,J,K,M,N,P,T,Z

T t → C,E,I,H,J,K,L,S,V,W,Z

U u → A,C,D,E,F,H,K,L,M,N,P,U,V,W,X,Y,Z

V v → A,C,D,E,F,H,K,L,M,N,P,U,V,W,X,Y,Z

W w → A,B,E,F,H,K,M,N,P,U,V,X,Y,Z

X x → C,K,L,S,V,Y,Z

Y y → A,C,D,E,H,I,J,K,L,M,N,R,T,U,V,W,Z

Z z → A,E,H,J,K,M,N,S,T,U,V,W,X

ANALYSIS OF A FEW BHARATA SCRIPTS

Brahma has taught Sanalkumaara the twelve fold yoga according to which 'OM NAMO BHAGAVATE VAASUDEVAAYA' covers the twelve signs of the zodiac. OM is the head of Vishnu. The sign Aries is seated there. This is the month of Vaisaakha. Na is his face and vrishabha (Taurus) is seated there. This is the month of Jyeshtha. MO is his hands and mithuna (Gemini) is seated there. This is the month of Aashaada . Bha is his eyes and kataka (Cancer) is seated there. This is the month of Sraavana. Ga is his heart and simha (Leo) is seated there. This is the month of Proshtapada. Va is his kavaca (armour) and kanya(Virgo) is seated there. It is the month of Asvina. Te is his mind and tulaa (Libra) is seated there. It is the month of Kritika. Va is his navel and vriscika (Scorpio) is seated there. It is the month of Maarga siirsha. Sa is his buttocks and dhanu (Sagittarius) is seated there. This is the month of Pausha. De is his legs and makara (Capricon) is seated there. This is the month of Maagha. Vaa is his knees and kumbha (Aquarius) is seated there. This is the month of Phaalguna. Ya is his feet and miina (Pisces) is seated there. This is the month of Caitra. Each month is a leaf of the yoga. Hence according to this the head is OM, face is na, hands are ma, eyes are bha, breast is ga, breastplate is va, mind is ta, navel is va, buttocks is sa, legs are da, knees are va and feet are ya.

The scribes of Harappa who wrote the Rigveda ,Atharvaveda and other vedic works were great masters of the word art and were blessed by the great waters (words) of the Bhaarati(Sarasvati-Speech;vaagmi = vaahini, Vaalmiki).This great tradition continued uninterrupted until the waters(jana-jala-vacana-speech)of the Sarasvati(bhaarati)-Sindhava(cinta) was washed out by the Great Mesopotamian-Akkadian (Akkad=

Yaadava = Aarya;yaadas = water,yaadava = cattle)jana(jala)pralaya through Harappa to the Indian Peninsula around 2000BCE.They transformed the vedic culture into the epic (Sargon –Krishna,Naaraayana-Raamaayana; of course the King was the god) culture . The vedic Unicorn(nara,bhadraasva) was made the lama or the lamassu.

In the scripts the **first** letter(left to right) or the **last** letter (first from right to left) of the name usually forms the alphabet eg: a pasu

(an animal,a fish) is a **pa** or **sa**,a patra (a leaf) is a **pa** or **ra**, a bhadra (a circle) is a **pa** or **ra** , a jhasha (a fish,sa-like,sha – a man) is a **ca** or **sa** , agna(a man) is **a**,**sha** or **na** ,a siri(bird,arrow) is **sa** or **ra**,a nakra is **u** , **na** or **ra** etc.Each line,circle or dot in the script is an anka [(**a**) ,cf. the semitic (') and Sanskrit(*f*)], bhadra(**pa**),rekha(**ra**) and lekha or laksha (**la**). Enclosing lines (pari –anka) form a paryanka (a cot, a status symbol ,pa – dhi is pati – a lord) or paryanta (end or stop) or vrishaa (Indra). A laksha is a raksha and a lipi (libi –alphabet) is ravi (the Sun) .The most popular phonetic values of the scripts as used by the Harappans can be finalized by a study of all the available inscriptions and tabulating the values as an object may have several terms to denote it in Bharata.For example a tree is a dru (da,ra), taru (ta,ra) ,paadapa(pa),vidapa(van,pa), vana(va,na) etc.The popular usage has to be verified from script applications in the maximum instances.

A vertical line is a **ra** (male) and a horizontal line is a **sa** (female),a slanted line is a **pa** or **da** .Similarly straight lines carry the **ra** principle and rounds or curves carry the **sa** principle.A circle is a pa ,ra, na or kha.

Their writing comprised of **figuration through rebus birdphrasing (paraphrasing)** probably to keep knowledge restricted to the priestly class themselves so that the aura of

divinity about what they wrote and taught could be maintained like the mantras ,the ten commandmants etc.Drawing word pictures also helped them to create wonderful stories about the feats of the gods.

To get alphabetical value of unknown scripts derive the word from the basic elements and the first letter will normally give the alphabetical value.

The reading can be in the bhadrapaada(right to left-head to foot) style or paadabhadra (left to right-foot to head) style.eg: a sara(arrow) is **sa**(a weapon) in bhadrapaada and raaja(**ra** - agni,the Sun,a king) in the paadabhadra style.

Let us now analyse a few Bharata scripts. The readings of the scripts are only illustrative and not exhaustive .Other readings may be possible apart from the given ones.These scripts are taken from Brian Wells's **An Introduction to Indus writing.** In the script derivation we might be using some Sanskrit terms also as Sanskrit is the daughter language and the Bharata-Bhaasha-Sanskrit evolution did not happen on a single day. cf. Rig(veda) = gira(speech,gir = speech in Sumerian) = bharata(bhaasha) = Bhaarata(epic).

SIGN FREQUENCY

serial no	sign	Mohen jodaro	Harappa	total no
1		472	291	855
2		278	117	481
3		118	46	187

4		47	8	65
5		21	2	24
6		22	10	35
7		7	12	27
8		7	2	9
9		19	15	36
10		17	17	36
11		20	19	40
12		4	1	8
13		9	6	16
14		10	5	20
15		16	2	18
16		5	3	8
17		8	1	10

18		7	9	17
19		4	6	14
20		15	7	27
21		14	6	22
22		14	8	27
23		12	9	23
24		48	39	99
25		9	2	14
26		20	6	33
27		4	-	5
28		4	3	7
29		1	-	8
30		-	5	5
31		5	-	5

32		4	1	5
33		5	-	5
34		2	4	6
35		3	2	6
36		2	3	5
37		3	-	5
38		4	1	5
39		3	-	6
40		5	1	6
41		2	3	5
42		1	5	6
43		2	2	6
44		4	-	7
45		4	4	15
46		11	4	17
47		8	11	20

48		26	5	33
49		-	38	38
50		26	16	48
51		5	-	5
52		7	-	7
53		10	1	12
54		8	5	14
55		65	21	105
56		4	1	5
57		3	2	5
58		4	-	5
59		3	1	6
60		5	1	7
61		5	3	8

62		6	2	9
63		5	6	11
64		6	6	12
65		7	6	16
66		13	3	17
67		10	4	17
68		23	21	51
69		49	10	64
70		33	31	67
71		80	27	125
72		70	29	127
73		1	2	5
74		11	1	12
75		11	2	13

76		16	5	23
77		13	8	27
78		20	5	30
79		30	15	46
80		54	13	77
81		1	2	5
82		1	3	6
83		7	4	11
84		12	3	15
85		17	2	22
86		52	12	75
87		9	171	183
88		40	97	143
89		3	5	10

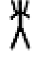
90		1	-	8
91		10	3	15
92		35	11	48
93		54	10	70
94		14	56	71
95		73	23	116
96		3	7	11
97		11	5	19
98		5	-	5
99		7	-	8
100		5	-	6
101		26	10	43
102		81	67	157
103		8	8	23
104		5	2	9

105		10	-	10
106		22	8	31
107		77	22	120
108		3	3	6
109		-	1	9
110		5	3	11
111		9	3	15
112		2	2	16
113		15	3	21
114		15	3	21
115		20	6	30
116		23	7	34
117		20	13	38
118		29	8	42
119		50	22	75
120		64	14	82

121		80	23	115
122		57	72	140
123		3	2	7
124		12	2	15
125		8	5	16
126		2	1	6
127		3	-	5
128		12	10	23
129		6	-	7
130		3	1	5
131		28	13	44
132		3	-	5
133		4	1	6
134		3	3	7
135		4	3	7

136	7	1	8
137	8	1	11
138	15	1	21
139	27	11	42
140	36	14	55
141	43	16	74
142	84	34	127
143	85	78	179
144	6	1	9
145	3	2	5
146	8	-	9
147	40	18	64
148	37	19	63
149	4	3	7
150	9	2	11

151	4	1	6
152	4	1	6
153	3	1	7
154	6	-	7
155	6	1	7
156	5	1	8
157	3	4	8
158	2	9	11
159	3	1	11
160	5	7	14
161	7	10	19
162	13	5	20
163	18	2	21
164	18	7	29
165	21	6	35
166	36	7	47
167	33	8	49

168		41	15	62

5 or more - 168

10 or more - 107

20 or more = 73

30 or more = 53

40 or more = 41

50 or more = 34 (very close to the number of ribs of the sacrificial horse,which is speech-bhaasha or asva.)

100 or more = 15

Hence the highest frequency scripts contain words that were most frequent in interactions among the people and with the deities during fire sacrifices. The preference for some scripts in Mohenjo-daro and Harappa may be due to**gotra(** family) preferences of the scribes of various schools for particular deities.The observation of Dr. R.Meadow that these **tablets were found mostly like thrown away items** confirms the fact that most of these were notes prepared by **gurus(Rig) to give instructions to their disciples**.

The uksha(fish,aleph,) symbol can denote the aum(horn),

the dvibhadra(para-dva,subhadra,Bharadvaaja,)can denote Indra(antana=priest,antara=interior,yama-dra=two lines),drava(dra-line,va –two) and the aja(agna,jaya,yaja,saya,) can denote the svaaha (daaha,havis,asva) in a mantra style text.

The script may be broadly classified as agni(man=asmi),

aja(head=sa,jaya,saya),pasu(fish=vi,vaca),

bhadra(lines,circles,crosses,hearth,seat=bharata),udaya(aayudha,yuddha,dyu,deva,dvaya), patri(tree,grass,hand,bird, mountain,insects=bhadra), vasa(house,clothing,door=vaca) etc.

Speech in the script.

The texts contain vedic Bharata.

The symbols may be paraphrased into speech form also. Example can be seen from the Bible

at Mount Horeb(Hebrew - bruu-bruva-bruvat-bruvaana-bruuhi) when the burning bush firegod(agna-asva-vaca) who appeared to Moses on the adri(srii-gira-giri) told him to tell the people of Israel that " **I AM(asmi** – agni-speech=vahni=vaani=Nabi=ravi) has sent me to you"(Exodus:3:14).We can use this methodology to decipher the speech in the seals,which we will do in a separate work when we take up the full text inscriptions. Just for introduction look at the following words

agna(man) -> asme

agni(man) -> asmi

naga(an elephant,a tree,a mountain) -> mahaa,jana

snaana(bath) -> janana,janaana

jala(water) -> jana

jaala (network) - > jala,jana,saala

bhadra(a bull,an elephant,a hill,a rod,a spear,a leaf)->

bhadra(happiness,auspiciousness), pati(lord,king),patra(note,letter),paada(a fourth part,foot)

asi(suula) -> asi (is,astu)

aja(a ram) -> jaya,saya,daya,paya,usha

srava(ear) -> srava(food)

drava(fish) -> srava(food)

giri(hill) -> gira, rica,srii

bhruu (brow) -> bruu(speak),bruva,bruuhi

matsa(fish) –> vacas(speech),dvaadasa,Vishnu,vasanta,
matsva(be pleased)

maanava -> namana(obeisance),maapana(scale,measure),
navama(ninth),naama(name)

cakra -> bhadra,srava,kraya ,raksha

baahu - > paahi (protect),subha(auspicious).

pasu -> subha(auspicious),vasu(wealth)

vasa (cloth,house) –> vac(to speak)

catvara – > satvara(quick)

dva -> tva(you,your),deva,rava,vasu

dvi -> ravi ,tuvi,pati ,vid,dyu,diva

A few symbols and their vedic equivalent words are given below :

agna =fire,king sikshasi=saasa=gives Agna is asana(food) ,aasana (seat),naga(tree,snake,hill,elephant) , nagna(naked), pacana(fire), bhajana(division,worship), bhasana (a bee or beetle) , vasana(cloth,house) and vacana(speech). Note the festival of agna(spring equinox),where agna(the king's body) is divided(bhajana) and eaten(asana) and the

soldiers dividing(bhajana) the dress (vasana) into four shares(John:19.23cf.note the four dot paada symbol in the scripts . Foot is food also.Agna is asana. bhaata=paada=bharata=praatar=praata) .Also the vasana(cloth=curtain) of the temple got torn into two from top to bottom(Matthew:27:51) to mark day break.The agna( )

symbol is made (praata,visaakha cf. kaaca - prakaasa=praasa-a spear=bharata-a cross) and the praasa(spear) is applied as in the seal K-65 or like the cross(bharata)of the

Christ; , (ajamukha,chaagamukha –Daksha-agni- dahana-Skandha,aja = asi =

praasa=praata); (aasana =agna= aja-Unicorn= dahana=soma = mosaa-sunrise – Hebrew = Moses) ;

aja (agna,yajna) =aajagaama(has come),yata(by which,from which), yathaa(like this),yadaa(when),yadi(if); stubha =stuvate(praise. Hence this is usually placed at the end of the inscription indicating the SOV nature),aahuve(I call) ,aayaahi(come) etc.

pati(lord),asi(become),kaasu(paatu = may protect),srudhi(hear) , praasa(spear),praata(prabhaata=dawn),bharata(fire), paraavata (from afar . Hence the Bharats-Aaryas-are said to have come from afar)

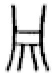
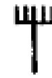
te (you),sa(he),asmat(I),savitri,saptaasva,dvaadasa,tvashtaa, matsu(be pleased),bhaa(light,the Sun)

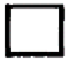
 sa (god,bird,he),vaya(we)

 tvaa(you),vasu(pasu=wealth),asvi(Asvins), dva(two), diva(usha), vrishanaa(youthful),ravi

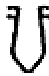
: : sadasa pari (surrounding the sacrificial vedi),paada,bhaasa,bhaksha etc.

 = pada(foot,word), vaca(word,praise), veda(deva,pada), paya(water), vaya(food,bird,weaver,we), visva(usha,whole),asva(word) ,abda(year) , apta (sacrifice) ,bhaata(dawn),bhaasa(light),parjanya (harsha = para-sa = varsha=lord of the clouds),avas(protection),ya(yajna), etc.

 agna(fire,king),aasana(seat),asana(food),asmaa(stone)  harana(hand), krinoti(does),bhuja(hand),bhuuya(different types),kara(hand),hari(horse = ray),hasta(hand),kata(how many),gachatha(goes),raya(water)

 asnayaa (using stone to squeeze out soma)

 ghnataa (grinding or pounding),dasra,saara

 ka + ' , II , III (i i) = gii (speech,Sarasvati),ko =who ,sara,sava,srii,saras,satra

 , = ojasa (with strength= sa-with,usha-dawn),raaja,rava

 trina,krinoti(does),hari(ray,horse,Indra),Mitra,Indra,traamana(eligible for protection), kara,ta,va

 sravana(ear),yavasa (asva =light,ya = this,yaavata=how much) etc.

jhasha (fish),sasa(hare),sacaa(sa-aja =like or with the priest),paa,kaa

naga (hill,the Sun->mahaa-great) , gana(group),maghavan(rich man,Indra), adri(hill,the Sun) ,Atri(a sage), adreya(strong like a mountain),atreya (a descendant of Atri)

mandaana (ma +daana =giving water =baptism = John)= be pleased,
vandana (worship),ma(water) + ma(man)-> mama(my),me(for me)

↑ , , sara,patri ,sarabha = siprii (speedy)

vajrin(Indra) ,astriin(a soldier)

, bhadra(subha)kara(causing happiness,the kings hand,a writer),
purandara (Indra = bhujaa-coil – dhara-bearer;su – pa =leaf bearer
cf. va = hand,pa = leaf)

dva –sara = catvara, svasara(at our place),savitri,satvara(quick)

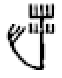
havante (calls,worships),ahve(I am calling)

svaana (dog),tapaana(shining)

tapaana(shining),apiishyan (made drunk with soma)

jyoti (light)

abhyaabhara (bring and give),bhaarata

 tarushta (destroying enemies)

 gotra(cowpen,a clan),hotaaram(inviting the deities to the sacrifice),vrajapati(Prajaapati,varshapti)

 sarpisha (ghee)

 Aja is vaca and hasa(smile).Sma is face. Smi(shmi) is laugh.

Adhvaana(yatna=yajna) is adhvara(soma yaaga).

The **Aitareya Braahmana (arthaaya graahana =teaching of meaning)** which is a later text on the ritual side of the Vedas can explain like a handbook many of the seals as these seals by themselves hold sacrificial instructions which the priests followed meticulously from generation to generation without deviations as instructed by the original Gurus(Rigs).

INFLUENCE ON OTHER SCRIPTS

A comparative study of the Sumerian,Akkadian, Egyptian,Hebrew, Greek, Brahmi,Deva Naagari(deva-giirbaana,giirna,gira) and the modern English alphabets will show that these alphabets follow the vedic Bharata script principle in their scripts.Many vedic words can be seen in these languages with native variations .

A BRIEF OUTLINE OF THE SCRIPTS.

The fourth and third milleniums BCE were the period when man was developing newer and newer tools and equipments for his daily use,use in war,use in worship etc.These implements had to be named using familiar

symbols that implied the source or application of the object.A fish

was named miina because it stayed in naara(water),a monkey was

named kurangu because it stayed on the sringa(branch) of trees,

a chameleon was called a drumaasraya because it stayed on druma

(a tree) ,an axe was called a vrascana because it cut down trees,

a cup was called a cashaka because it was a kavaca(shield) for the contents,

a pot was called a paana because it was made by the paaNa(hand),to hold pa(water) etc.

For example we can see a cashaka(=kalasa,kapaala,paanaka)inscribed on

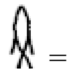
a potsherd K-100 ,paatra(= pa + sara + paa + tra = bhadraa,saavitra;pa-sara,salaaka-drava-tra cf. A potsherd from Bhiraana had the dancing bhadraa inscribed on it),an axe from Mylaaduthurai had the inscription vrascana

(=drughana,Krishna) etc.Comparing the scripts of cashaka and

vrascana we can see that casha = cana .A matsa is himsa and simha(hari=Vishnu) and a vrascana does the same.The sign of Pisces is the terminating sign denoting Vishnu by the matsya(simha) avataara and Vishnu is the last of the deities

consuming the purodaasa.A fish is a pa(like a leaf) and is a drava and is hence a dru

 (whence comes the fish+tree sequence in the scripts). Thus cashaka(

 =  = kalasa . The last symbol  is netra(eye=na) or as va(

 = vaahu)- ra(ↄ) whence we have vaara(tail) also.Hence the reading is kalasa + na = kalasana =naasakara from right to left.Substituting na with vara,vra

we have vara,vra – salaka(=salaaka =a thorn,arrow etc). From varasalaaka

we have vara-sa-laka(=kaala = hara=naasa =ruin,death) which further yields

vras – ca- naasa = vrascana=vriksha-naasa=drughana=Krishna in rebus.

This is the principle employed in creating the Indus writings.

1. Agna(a man) is a,ka ,na,eka etc.From nara he is na and ra.From manusha,marta and purusha(bhadra) he is pa,ma and sha.

2.Aja (ram,bird,head) is a, ca, sa , ka,yaja,yad,yadaa, jaya,saya,eka etc.Hence aja(Isis) is winged.

3) A fish as pasta or matsa ispa, ma and sa. As pasu and patri it is pa and sa.As bull and eye it is ga(go) ,u and as asva,akshi it is a.It is vadana which sends bhaasha (bhaasa, bhaata) out.

4) All animals being pasu is pa and sa.

5)Patris(fish,bird,tree,leaves,mountains,buildings) denote pa,va,ga,sa,ta.

6)Cakra(bhadra) is ca,ka,ta and pa .In Sumerian also same symbol can represent different sounds probably like this or from borrowing of the script

from Bharata?

7) Sarpa is sa,pa

8) Vertical lines (anka,bhadra,mudra,rekha,lekha,laksha) indicate ra,ma,na,ha,pa,va,dra,la,ya, etc.

9)Horizontal line(s) indicate sa or ma as in sama(=) as floor and water symbols.

10) A line (or letter) placed above a letter adds an u in the script.Va (pa) can be an u also.In Sumerian also **u** indicates over and **i** indicates under.

11) A line placed under a script adds an i in the script.

12) A dot is a ra,dra (svara,dvaara). Saptasvaras indicate sabdadvaara.

13)Vastra(vas),vaasa(house,cloth),astra(sara) etc. indicate a, va,sa,nu etc.

14)A cross is a raksha and indicate ra,ka and sha.It is also srii and indicate sa, ra and pa(bhadra,patra,bharata).

15) A hand is a kara(hand ,ray) and vana(tree,trina,water,house) and indicate ka , ra,va and na,raya etc.It is also a dos ,baahu,vaahu and harana and indicate da also.

16) A makara(nakra) indicate ma,na ,ka and ra.

17) A sara(arrow,trina=grass) indicate a, sa,ta, ra and na,nu,ai etc.

18) Two circles are subhadra,prabhaa,Bharadvaaja,paa,bhaa etc.Hence a fish =a jhasha=paa,bhaa etc.

19) Water is va,na,ma,ha,pa,ap,aabhaa,bhaa etc.It is also sara or raya and can indicate ja,sa and ra.

20) A suula(soma) is la,na and ma.

21) An asi (suula) is paci,pati,sasi,Saci and praasa(praatah),bharata and is pa,ra and sa.

22)Jaala(bhadra) is ca(caalanii) and pa.

1 -> + , , ,

A kotiira(kiriita,jata,hair made up like horn on the crest) shows kotira(Indra).

A man (human figure) is agna (agni,asmi) , nara(= agna in reverse) , pancajana,purusha, marta, manusha, manuja,maanava,navama, naama,namana etc. Hence it can be a,na, pa,ma, ta, and sha.cf.Sumerian na = man,nir= a prince,king(nripa). It can also mean obeisance(namana,bhadra) to you like the wheel(bhadra).

= ca ,ma,sa,va ,ha(moon or water) + u(on) + (ra,la,na) or (sara = ma)= suura(the Sun,a hero), suna(auspicious,Indra),suula(a trident), sona(fire,blood), soma(madhu cf.the sacramental wine of the Christians;sa-bird,god;uma=ina,usha), homa(fire sacrifice=Soma), rava(sabda,the Sun,deva),Rig, raaja, lama(lamassu), lava(cutting,reapingcf.Kronos with sickle), raama(nara=king,sacrificial mahisha),

naama(name,sectarian mark for Vishnu) = rava(vaara=tail

cf. Sed festival of Egyptians) + (pa+ sara;sara=ma=water;soma=su-ma=water;sara-ma is Dharma,the god of death.=marta=a man) =bhadra = viirabhadra

= . The sacrificial deities are Soma(sona,suura=agni) = Rudra(viirabhadra).

Soma lives in the woods(the god in the tree) as Varuna in the sea.(RV.9.90.2).

However sha(from manusha) is the usual alphabetical value given probably to equate with za (god) , ca(sa-matsa) etc.The head is saras(siras) which is a sara and

savitri(bird). The face is mukha(ma=face) and nauka(na=boat) and can signify sukha(well being,pleasure).Adhara(lips) is astra(arrow).Rudra has a ru(arrow)-sara(gaatra) in him as he is ra –dru(tree) and usra(dawn,bull,dru).

The tree is Asvatha(Fig = asva-avasa-agna,stha-seat) and the yaaga is asvamedha (Raajasuuya). The dru (tree,srii) is usra (dawn,the Sun) and the god in the tree is the rising Sun.

An astra represents a or ana,and a trina is kara(ka,va V + I ra,na,i), kana(naaka = arrow,kanaa=a maid),vana(a tree),nava(praise,new,nine),hari (Vishnu,a lion,a horse,Indra etc.) . Hence we have a+kara=arka,a+kana=agna,an+kana=angana(a woman) etc.Hence this symbol can represent the fire god Agna and a woman also.

Similarly a sara represents nara(N=Z), sira,raaja etc. In the agna (a,i,ca,pa,da,ga,ya,ra,sa = to go=leg, ka,ra,sa=gaatra=body, na,ka,pa,ra=cipher=head) the head na is a weapon(na=nu=a weapon).Na is also a bhadra(a circle,bull,happiness,the king) and bhadra(bha-sara) also has a sara in it.Hence Brahma allotted na(agna=speech) to the face and is said to represent Taurus(a bull =bhadra=bhaasha=bhaata). This is the vedic style of **rebus paraphrasing(parokshapriya iva hi deva** : Aitareya: 3.5.1) which technique is profusely employed in preparing the scripts.Agna gets converted into asva(a bull,buffalo,horse;K=N=V=Z),avasa(a king,protection,food,the Sun) etc.Combining pa of purusha with the sara another bhadra(king,bull,happiness,Rudra) is born.A manusha(man) is mahisha(buffalo=asva).The gaatra(body) is a kaasara(a buffalo).In sacrifices gaatra raksha(body protection,food) was ensured by kaasara rakta(blood of buffalo = asva medha). The alphabets va(u),ka(u), and ra(ka,u) can denote a vakra(a curve).U is the horn of the uksha(bull).U is also the Moon (lunar crescent).The horn is a bhadra,vetra or dara(sara).The horn is also a boat figure as agna and mukha are nu(weapon), hanu(jaw) ,nauka(boat) etc. This script thus denotes a narapasu or viirabhadra who is the

asva(avaza).In the asvamedha the asva was the avaza as in the Egyptian Sed festival.Refer to the deity in M-1186 which is a duplication of this script. The deity in the paadapa(a tree) is Vaasava(Indra). Dru is srii.Druma or trina is Mitra or Indra or Rudra.Vriksha is Va – Sakra and prakaasa. The Sun in the light is the god in the tree.Man(sha)+ tree(vana) is savana(sacrifice).The pasu(pa)+ the priest(sha)+ the paadapa(pa) indicates Vasava(vasu).The asva(avaza=salabha=nripa) has been sacrificed and his head is placed before the deity. The suula symbol is another form of the cross symbol both of which can be read as srii from sa (the curve-chandra-ca; horizontal line =sa=paksha or srava or hasta) , ra (upper vertical line) and i (lower vertical line). Reading in the reverse srii(fire,the Sun,the king) becomes usra(a bull,dawn,the Sun) as the upper vertical ra changes to u.

The cross figure is an arrow figure and hence is a patri denoting Savitri or Tvashtri.Savitri,Tvashtri,Dhaatri,Prajaapati,Puushan etc .are usually surrounded by divine females as shown in the seal.Agni is sapta-jihvah (jvaala,diidhiti,arcis),and the Sun is saptaasva(saptaamsu).

Saranyu and Trisiras have sara for their head.

In the seal the butterfly(siri,salabha,sarabha,srava,nakra,nripa) symbol also indicate srii(or ii) and the king(avasa,asva).The dru (tree) is usra(dawn,the Sun,a bull) and srii(the Sun,light,speech). The patra(leaves) of the tree indicate bhadra(happiness) and bharata(fire).The door (dvaara)symbol below the tree indicates bhadra,praata , bharata and vedi(=sacrificial firepit,fire) from pa(the outer frame),ra(i =the vertical mid line) and sa (the short cross- line) . In the inscription on the seal the fish symbol is sa(matsa), the

saras symbol is ka(head,karna) and the human symbol is ra(nara = asva for sacrifice).Hence the inscription reads sa-ka-ra or nara-ha-ti

This can denote Sakra(Indra),cakra(srii cakra – an amulet), raksha(protection),rakta(blood) etc.The seven females(yoshaa) and the ram (aja,mesha) indicate usha(dawn).Haya(horse,seven) –strii(women) also indicate srii haya (Indra), Gaayatri and Savitri.Sapta bhadraa is bhadra sabda. The avaza(the king)medha or the uksha + mesha was the asvamedha(hayamedha) of the veda.It can be a gavaamayana festival . This can further be confirmed from the Old Testament (Exodus :29) where God orders the sacrifice of the bhadra(bull,king,varsha=) and the aja(usha=) or as in Genesis: 22 where Isaac(Visaakha) was ordered to be sacrificed.Asvamedha denotes festival of the vernal equinox. It is the Passover in the month of Abib(Avi=Aries;cf.see the ram in the seal) for Israel in the Old Testament and the sacrifice of the Christ in the New Testament.Christ's blood(rakta) and body(sariira) was given as food to his disciples. In the Sed festival the king's body was eaten up by the worshippers.The Egyptian gods carried a cross called ankh (ankh=agna=srii) very much like the crozier carried by modern bishops(equivalent of ancient priest kings).In the Holy Communion still the sariira and rakta are given since sariira + rakta is sariira raksha. The inscription in the seal also indicates Gaayatri(protecting the body) - raksha(protection) , sriicakra(kavaca=protection for the body) and Srii Sakra(Indra).

Now let us look to the script.

Combining the human(sha,sara,nara,ma,na) + the vakra(ca,ka,ra,va) + the vertical(ra,u) = raksha,rakta,sakra,Rudra, usra,svara, shuu(usha), sarga,sagara,saagara etc. are the result.The seal findings also confirm these.The deity(usha) + vriksha

(prakaasa,vrishaa) have the indication of sunshine and the rising Sun.

From usha(Ⴓ) and nara (𐀩 =manu) we have visvaanara(Indra,Saavitri) .

Man being agna or agni with the horn (bhadra) it can also mean agna bhadra (let agni bless you) , asmi bharata (I am Bharata or Bharadvaaja) etc. also.

The appended implements like horns(god), sara (archer),kaaca(adhvaryu) vetra(medhri) may have an identity indication but primarily they represent the vedic rebus paraphrasing of the basic word and as such it does not modify the alphabet except for inflections.For example a nara (man) can hold a vetra(ra) and still he is a nara and has the alphabet value of na and ra itself.But in texts of speech this may differ.For bharata(gira,rica,Rik -speech) ra(agni,rishabha) is the base. Hence the Rig veda is said to be born from agni. This happened in Horeb(Hebrew,bruuhi),Sinai,Tabor,the Pentecost etc. in the Bible.Compare bhaasha(bharata) with parvata(prabhaata) or gira with giri and srii(light,speech,tii=fire in Malayalam).

Compare Hebrew tabera(fire) and daabar to speak

The trident horn = U + | = aja+ ra,i,la = ajra(agra,agna),asi;

a + ra(u,i) =u, au,la(lamba,Indra),lu,na(nasta)

U v,u + | (u) = uu,o + ma(maanava,manushya) -> AUM =naama(name, mark of the vaishnavite)=raama(nara=a man,a horse;nri=a king;maara = kaama,a husband;rava=sound,the Sun;niila,raamii=blue or dark like the mahisha cf.Balaraama with the hala which shows a man attached to the plough in place of the asva;naama is voice or vaca which is the asva on which every man rides.The sacrifice meant giving one a new name as in the baptism or the anointing of the king. The Aitareya use the term

Raama in place of the Sumerian and Biblical lama cf.Tamil or Malayalam

maala=night,darkness = mahisha). Raama is attached to

to Maargaveya(maara,nara-gavaya) and Aupatasvini(svana,agni-upaasa) to show the buffalo or name itself.(Cf.sravaapya=abhisrii=joining as in u-saya;

abhisraava =abhisvara= hearing,compelling ;abhisaara = contest = yuddha = udaya)

A horn by itself is AUM. A horn is a trident and a bow and arrow .

Pranava is pra(rava)-nava(vana=tree,baana=arrow,pana=hand,paana=pot)

Hence it is sound of wind,sound of the flying arrows and birds(cf.Garuda),the sound of shells , horns,pots etc.These symbols with human figures can point to AUM.The trident is the AUM symbol to the present day.

Agna is aajnaa(a command),yajna(sacrifice) and havana (a call) .

Agna(man) is a-ka-na = anu(k=u) =manu=aanu(Malayalam)

Anu is also with nu(a weapon).Anu+caapa(vaca,dhanu=vaani) can indicate anutaapa(penitence),anuvaada(permission,caapa=paada),anupada(with each word or line,caapa=paada) , anumoda(congratulation,dhanu=moda) etc.

The body from head to foot is a sara (arrow).Sara +caapa = prabhaata, prasava etc. With sara + baana(arrow in hand) we have saravana,sravana,pranava etc.

With anu + graaha(nakra=kara) in the hand we have anugraha and so on.

The human figure is **agna(ka,ra =K=R)** ,Manu etc,the patri figures (bird ,arrow

,fish ,tree ,hill)

are savitri(saavitri,gaayatri),the suna figure is soma ,

the aja figure is agna,iisa(usha),ravi,savi(devi), Indra etc.

2. -> + -> -> -> -> -> -> -> -> -> ->

The legs form a hill (pa,da,sa,a) . The hands form a leaf(pa). The raised Sakra-kumaarika(small flagstaff) is a ra becoming an i(since connected to the base of the leaf). Hence it is pa+ da+ra = bhadra(happiness,a bull, a king,bharata-fire) and sa-patri =savitri(gaayatri,saavitricf .Ravi is a vi=bird,horse.A bird , fish and tree are sa-bird,with - patra- bird,wing- savitris).Since the patra is above(u) it can be read as sa(leg) + u(above)+ patra(leaf) = subhadra.A purusha is a vrisha(bhadra). This compares with the Unicorn (bhadraasva with a single bhadra) ,the lama(lamassu -bull with a patra - nara asva) etc.The vertical hand being a ra with man (sha,pa,na)it forms sara,raaja,sraa,su,shu,pu,nu,nara,para,vara , usha, ku etc.Two bhadras make subhadra and bhadradvaya(Bharadvaaja).Viirabhadra is Rudra and prabhaata.

Agna is eka(1). Patra is bhadra(0) .Hence 1+ 0 = 10 (dasa = daasa,raaja)

3) -> + -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> ->

This is a plain human symbol .A man (full human figure) is agna

(agni) . A man is a nara(asva =), pancajana,purusha, marta(nara-ta,sha), manusha, manuja,maanava ,sara(=nara) etc.He has a gaatra which is a ka=sara; k=ta,sa=ra (which means the cross symbol is ka,ta,ra and sa) and he

himself is a bhadra with a sara(pa-leg+ sara-body). Hence it can be a,na, pa,ma, ta, and sha.Similarly paada(pa) and gaatra(sara) form a bhadra. Paada by itself has the shape of a bhadra (parvata= para-pada,vada,vaca=prabhaata) too.Paada(a,pa) + body(ka) = aga,bhaga etc.

Gaatra is a patra or patri and is gaayatri or savitri.

However sha(from manusha or marta) is the usual alphabetical value given probably to equate with za (god= aga,bhaga) , ca(sa-matsa) etc.

With the legs as a(at) ,da(pada), pa(pada),sa (carana) and the body as ka it reads a-ka ->aga(the Sun,a hill),da-ka -> deha(the body), and pa-ka-> bhaga(the Sun,prosperity,kapa,Kaaba),sanu,bhaanu etc.

The term bha(pa)- dra(sara) is represented by several symbols of pa and sara indicating the logo- phonetic nature of the language.

The man(nara) symbol = ⋀ + ↑ = a(na) + ra(i) = ra,ai

4) -> -> -> -> -> -> -> ->

A maanava is a maapana (scale) and a maa(great) – vana(a tree).Aksha(beam of a balance) is vaksha(shoulder,chest), hasta(hands), bhaashaka(speaker), paacaka(cooking), paksha(wing,side), uksha(a bull),kaaca(a swing), and usha(dawn).Dharima (a balance) is Dharma (god of death,justice).Dhurya(suurya) is a load and a noble person .Dhurandhara is an office bearer, Purandara and Surendra. A tulaadhara can be a saarduula(vyaaghra-purushavyaaghra).A bhadra(a king) is pa(water,rule,protection)-dhara(bearer) or in other words he shoulders the responsibility of protecting and ruling his people.He is paartha(king) and bhaarata(fire).This is more clear in seals like u.16747(Fig 10.7 DTIS page 183)

where two taaraka (star;taaraka=Sakra,raksha,raaja) are shown close to the head of the water carrier.

A vaivadhika (trader of grains) can be a vaidika (a priest).

A hasta becomes a kaaca or a sikya.A maanava can always carry a maapana or a maa-vana as do a vaanava.Abhra(sky,cloud) is ap-bhara(water bearer) also.Pa(circle)+ pa(circle) on the hands make prabhaakara.

Bhara-ta(=fire,speech) and bhadra (a king ,bull,happiness) are bharas(carrying loads). A man (ra,pra) holds a kaaca to indicate raksha(protection), Sakra(Indra),and prakaasa(light) ,Visaakha(vi-kaaca,saakhaa) and vaisaakha.Purusha(pa)+ horizontal line(sa) + leaf on left hand(pa) + leaf on right(pa) -> tri **pa** – sa – Drupada(prabhaata,king); va + va + sa + pa ->vasava(vasu);bhara(load) +man(sha,na,pa) = bharata,praja,bharana(the last asterism in the vedic system from which the Sun rise),prabhaa(light)

Dvibhadra(two circles) + sa(horizontal line),sha(man)= subhadra,bhadradvaya(Bharadvaaja).

A human figure with two circles is a Bharadvaaja equivalent of agni(man)- na(two)- bhadra : let agni bless us!

aksha(yoke) + ra(man) = akshara(god,alphabet,Sakra,raksha)

The words raksha,rakta,Sakra,akshara etc. means the same as ra(agni)- ka(bhadra-bharata)- sha(na)!

ca,pa(O) + ra,ma + na(—) = sravana =saravana = pranava =

praata(dawn) = praasa(spear = prakaasa kaasu = kaasi = light,the Sun) =

bharata (cross)

Agna(1) + bhadra(0) + bhadra (0) = 100 (sata)

tulaa + ka = **sulka**(price) ; tula = sara

Hence the **arche**r also can point to **sulka**.

5) -> - > (raised arms = bird=vadana or hanu with ears)

Script no 4 indicates prabhaatavasu(dawn). Appending a head(bhadra,ka cf.Sumerian ka = mouth) completes the figure of bharata(arka=fire=bhara-aja = praata) = bhaata(dawn) = bhaasa(light) = bhaasha(speech) = asva(horse) = vi(bird,arrow,horse). It is arka-kaasa=sunshine. The head of Daksha was replaced with that of aja to make him aja(chaaga) mukha . Subramanya is also ajamukha(chaagamukha). Aja is a bhadra and instead of showing the bhadra(face of bull with two or three horns= dra=tra also) if another bhadra(an elephant head) is shown we have Ganesha!This is also bhara-aja-pati =prajaapati.Daksha is a prajaapati.

In the vedic style of rebus paraphrasing the saras is thus replaced by sara in(1) and vi(sa=bird) in (5). Saras is also ushas(ear-sa + vakra – u + ear-sa -> usas -> ushas-> aja,sa) . Hence there are two(dvi)- prabhaatas or it is suprabhaata! From leg(a,da,pa) + body(ka,ra) + saras(sa) + vasava(vasu) we have aksha,daksha,paksha-vasu(vasava-asva) also or pa+ra +paa+sa=prabhaasa ,prabhaata etc.The attachment of the aja(usha,yosha) symbol can sometimes indicate a female(saa=she cf.H-3305,savi=devi). Bhara(load) + saras = Paraasara.Prakaasa is para –ka(head)-aja(aaza) .

Aja is agni and Indra.Bhaarata is called Ajanaabha(agna-bhaa).Note 1Kings:15 where we see king Asa ruling Judea(udaya) for 41 years.Look at the war(udaya-yuddha) between Asa and Baasha(bhaasa-bhaata) king of Israel.

The water carrier is bhadra- the king (who heads a statecf.king=simha=kumbha=pot) and the head that carries the waterpots-the eyes. This will become more clear if we see the **seal H-103 where this script is inverted to depict the head**

(a **strong evidence to writing in the script** -see the bottomline last script) .

Hence = =bhadra(Visaakha)-> sa +bhaarata = saavitra,paa+ma+sa =panca(five),vamsa(race)

aksha(yoke) + ra( ) =akshara(god,Sakra,raksha)

(ka,ra) + (aja) = kaasa,raaja (light is the king = INRI)

6) -> + -> -> -> -> -> -> -> -> -> ->

-> ->

Aajani (agni) is a stick or staff for driving .An aacaarya,gopaala or a

bhadra has a staff.A go-tra also has a sara (vetra) in it.

Gaatra,nara,ma,na + pa,ra,i = Gaayatri,saavitri,bha-rana(rule,the last asterism etc.),**rama,ina,ni,yama,va** etc**..**Adhikaara is adhi(raised)-kara(hand).

A man (sha,pa,na) + vertical line(ra,ri,la,ka,pa,i) - >

sara,sraa,srii,para,bhara,Nala(lama =aja),

nara,raja,raaja,rama,rana,rava,ina etc.Kara(a hand,sara) can have an extended ra.Bhadradvaya(man=bhadra;stick,arrow,curve etc are bhadra) is subhadra and Bharadvaaja.A nara(man,a horse,bhadra) can have a ra (vetra) attached to him in rebus.A paana(hand) can have a na(=ra = pa=vertical line) and naabha(naabhi = navel) in it in rebus.

a(leg) + ka(body)+ra(bhadra,vetra)= arka,kara ,raaga etc.

A bhadra(horn) is a vetra.Vetra = va(u) + tra(sra,dra) = dru,usra.

Usra(dawn,the Sun) flowers to give the Sun and light. Adru flowers

in the seasons.Now look at the budding of Aaron's staff in

Numbers :17.Refer the Harappan script also.The Biblical stories have their origin at Harappa.Bharadvaaja(priestking) is Petrus(the Pope).

oma(protector) is **AUM,saama,daana** etc.

7) -> + -> ta (Brahmi cf. sha=man)

A vertical line (ra) + a,da,pa,sa(pada) -> rada, dara, sara, raaja, rava, ra, rasa,rata(rati),ratha and sara=ma,nu etc.

8) -> -> + + + -> ->

a,da,pa(leg) + ra,la(vertical) + ka(ushas) + vasu(yadu,asva) ->

arka,dahra,bharga,ushaa – vasu(Vaasava,yaadava) ;

sa(bird),aja(ram) + u(above)+prakaasa= suprakaasa(let there be light,happiness !).Bharga(gotra) may be bhara,vara –aja also like var(bhara)-sha(man). ∧ a,da+ U a + kaaca =aksha,daksha,aakaasa

Chaagamukha is skandha(sa-god-aja,agna,dahana-agni) and Daksha.

9) -> + -> -> -> -> -> -> -> ->

Vashatkaaraa vajro (incantation is arrows. Aitareya : 11.7.1)

A sara(arrow cf. saanu,dhanu and Akkadian samu – to buy) can be attached to the kara(a hand,ray).Tanu(the body) is dhanu(a bow),saanu(a hill),and soma(sona,suna,svana).Hence a saanu(hill) and a patra(a leaf) represents the tanu(body) and bhadra(head = bharata) also.A paana(hand) is a baana(arrow) in rebus. There is a sara in ga-atra,bha-dra and **ma-rta**.Indra has a dhanu. Sakra has a kaarmuka(caapa).Raaja can be a sara.A ne-tri can have a sara. Saavi-tri is caapi(holding bow and arrow)-srii(the Sun)..Sre-shtha(noble) gives(da) a sara(arrow).Sara in the hand is sriikara(causing prosperity) and saravana(sara – paana = sarapaani,Krishna =pranava).Athara(athari=finger) is astra(arrow) and adri(a hill).Astra is a patri and with it a sha(man) is

sha(sa) + patri = Savitri(Gaayatri)=caapa-dhaari =sha-caapa-ra

sha(man),ma + ru(arrow),u =ruca(light),guru(teacher),**usha**

Kasyapa is sa(with) –caapa(bow).

The bow and arrow reads vertical line(ra) + horizontal line(sa) +

vakra(va,u) -> vajra,bhadra,usra,varsha,svara,srii etc. With purusha (human figure) it becomes purusha bhadra.Sara in baahu can be vaak-sara(harsh speech cf.gira=sara,kara=gira=sara).Sara(srii,gira)-pati is Sarasvati.Giirvaana is a deva. Also man(sha = sa) + vajra = sa-vajra = vajrii(Indra).In-dra(ne-tra) has a sara in him(**yama-sara**=**In-dra)**.Two bhadras make subhadra and Bhadradvaya(Bharadvaaja).Para(man)+sara(bow and arrow)=Paraasara(a high priest or praatar .cf. pharisee of the Jews)

Sto-tra and ho-tra are sastras(sara).

ma + o,u,uu,sara -> **uma,AUM**,**mitra**

Agna (eka=1) + sara(5) = akshara,pancadasa(15)

Alternately saha(with)- sara(arrow) can be sahasra(1000cf: asvinasastra = 1000 or more mantras.Aitareya : 17.1.1) or a sahacara(a companion)

10)

Heli is the Sun and embrace.

A **dvija** is dvi-sha and **tvisha**(light). Bharadvaaja is vara-dvija.

Srii can be rati.Refer Agni –Soma pranayana(Aitareya:5:4:1).Dhva-shtrii(dva-sariira) can have two bodies.sha (human) + sha(human) = saa (Srii bhagavati),pa+pa = paa(to rule,to protect,to drink); pa(man) + sa(formed from the legs and hands) + pa (man) = vasu(vaasava);

purushadvaya = bhadradvaya = subhdra,Bharadvaaja.

pra(man)+pra(man)=paraavaara

11) -> +

Bhadra + usha(vasava,asva,aja) -> bhadraasva(a

Unicorn),Bharadvaaja,kapotahasta etc.It can mean prayers like

abhiishtaye te vanema(we worship you to grant our desires),vanaamahe (pray)

etc.

sa being patri(bird) ra –vi(bird) is **sa-patri(savitri,Gaayatri).Ra-vi(bird) is Isis and Ra-avi(aja) is bhadraasva(raaja -unicorn) .**

12) -> + **o**

Aruna is anuuru(thighless). A na(cipher,ratna) attached to a sara

makes naatra,sarana,kirana,trina,nara(na=gem,ra = sara),sarana,**mitra** etc.

13) ->->->

Vertical line(a,ra,i) + human(sha,pa) + vertical line(ra,i) =aja, raaja , iisa, pii,srii, **ravi**,etc.The last symbol is a(water) in Sumerian.Compare this with *a* (bow string), ap(pa=water), aabha(bhaa=shine) etc. in Bharata.Vetra shows aacaarya(Atri,yasor-Hebrew),bhadra(king) etc..Double vetra is double bhadra = subhadra, Bharadvaaja etc.a,pa(two line) + sha,pra(man)= aja(Indra),abhra(sky,cloud), aksha,aakaasa bhaasa,bhaata,paada,pada , etc. The script reads pa(ap)-sara(ma)-su=**apsarasu,subhadra,soma-bhaa** etc.

14) -> + + ->->->->->

A hasta(saakhaa-branch=kaasa) or a purusha like a vrisha(bull,Indra) or a vriksha(tree, prakaasa) can have a tail(ta) or branch(sa) by the rebus paraphrasing.Paana(a hand) can be a baala(vaara=tail) or a vana

(a tree) . Khaja(khajaa), taalika, prahasta,peta etc. are hands with extended

fingers.A hasta can be shown as a harana(hand =**ya**) also.

Tail(ta,ya) + ma,sha(man) ->**yama**, dasa,teja,desa ;ta(tail,palm) + va(ka-hand) + sha(human) = tavas,sahas,daksha,taksha etc.sha(man) + ra(|)+ra(|)

= sraa,srii,bhaasa(ra+ra= pa,ii

etc.)=iisa(lord,goddess).,rosha(anger)etc.Prabhaa(water) in the hand make prabhaakara.A bhuja is puuja,pausha and puushan .Paani is vaani(cf.Nabi) and haani(loss cf. Pani-the enemy of the Bharats.It indicates harmfull speech and deed) .

ma,pa + va ,u ,vana -> AUM,pavana(the wind hums AUM)

15) -> + -> -> -> ->

Vrihadratha is Indra and a yaagapaatra (a sacrificial vessel).Kasyapa is a drunkard.Phalguna or phalgunii has a paana in them(cf.kataka=ghata). **Paana** is **bhaama .**

Potra is the vajra(paatra) aayudha for Indra and a soma vessel for the potri.Balabhadra is a paana paatra .PaaNa(a hand,bhaana=light) can

be a paana(cup) and baana(arrow) . Paana is a cup,face,hand

and arrow . A paatra can be a patra(a bird,a leaf) cf .Kamsa(a cup) is dahana(agni) and kanja(Brahma).

Compare sakuna(a bird of good or bad omen with Sumerian sag-gu-

ne(a cup bearer from Akkadian saaqu or Bharata cashaka) and

namaskaara with Sumerian- siskur- an offering).

A paatra (cup) is bharata (agni) and bhadra(king,auspiciousness).

One who carries agni is an agniidhra (the priest who kindles the sacrificial fire). A nipa (a pot) is a paani(a hand) and shows nibha(light).A maanava has a maa-vana,paana in rebus. Kara is both a hand and a ray and denotes hara(fire) .

Sha,pa(human) + pa(paana) -> sava,bhaasa, ,paca, pada, bhaja, vaca,japa ,tapa, etc.

Purusha + pa (paana) -> vrishabha(prabhaata,Indra);

U (u=horn) + sha,ma(man) -> usha(uksha,usra),AUM

In the seal M-478 **bhaama**,the cup bearer(pranava) is shown close to a big tree as pranava is a para(vara,rava)-vana(tree),bhaana(shine).A vriksha is prakaasa and hence represents AUM.Further its humming in the winds is also AUM.The planting of big trees like the Fig close to temples has this significance and it is seen in Harappa in the priest king's royal courtyard also(Refer Harappa.com)

pa(purusha)+ usha,ca(cup) = puushaa,bhuja, puuja,bhaja

ishu(arrow) +baahu(hand) =ikshuvaaku (a Bharata king)

16) -> + ∧ -> ->

This shows a bhadra(simha)aasana and resembles the mriga,hari aasanas.Giripati is sriipati and Sarasvati(giri=gira).Pa(man,ruler,leaf)-dhara

(hill) is bhadra(king,bull,Taurus,auspiciousness).Giri is srii,guru and raaja.. Pa + raaja is praja ,praata , Bharata. and raajabhadra or raaja patra.

Parvata is prabhaata and bharata(bhaasha).Pada(foot) has a da(hill- to make a deva) and da is a bhadra(hill,circle,bull;pa-a,i ,ga,ya,ra = to go,dra=to go) . Purusha (vrishaa) is a bhadra(patra) .Ka(man)+ ga(giri) = khaga.Pa(purusha) + ka(giri) is bhaga(the Sun,luck cf.Kaaba),kapa(Varuna) etc.Bhadradvaya is subhadra and Bharadvaaja.Sreshta is giri(hill) –stha(seated) .Indra is parvataari (prabhaata-aru).Agastya is aga(mountain,the Sun;ahas-day)-stha (seated). Kri(giri-gira-rica-Rig)-shna(svana,naada cf.kiirtana) is giri-cara,gridhra(garuda-daaruka-his vehicle),Vrisha(Indra)-na(like),sravana(veda,Drona=Bharadvaaja) and giri-dhara(Govardhana is go-Krishna, vardhana, varshana, bhraajana, praasana etc). Compare this script with the figure of a Christian(vasu-Joshua) priest holding the Holy Eucharist(the solar disk = praasana-food from prakaasa = praasa – food = praata –dawn = bharata-fire = pareta-preta on the cross whose body is shared and eaten as in the Sed or Asvamedha) in his raised hands at the rite commemorating the Last Supper in the Holy Mass.Of course kara(a hand) is a giri (a mountain). Vajra(Cakra = bhadra = patra) paani(kara=giri) and Bhadra(patra)-Kaali(giri cf.Giri - ja)also can be seen in this script.

Nara(human,horse) + pa(paada) -> nripa(a king); sha(man)+da(hill) -> dasa; giri +sha -> girija, sakra etc.;a+a+ sha = aasa(seat);pa +pa+ sha = paasa(rope),bhaasa(light),bhaata(dawn),vaasa(a house),vesa(entry);da(pada)+da + sha=daasa(servant)

The man(bhadra) or leaf(patra) on the mountain(bhadra

=bharata=parvata=prabhaata=bhaata=bhaasa=bhaasha) is the Unicorn

(agni-horn) in rebus.The bull was replaced with the mountain and the

bhadra(vetra) was replaced with the purusha and patra which shows the transition

to the Krishna with a bhadraa(a cow) cult.Later this

gave way to the elephant (naaga,bhadra) with the single tusk(bhadra-vetra)as

Ganesa(Agnesa – Nagesa - Mahesa - Ganesa) .

mountain(pa)+ma(man)=**bhaama,bhiima**

cakra(pa) + cakra(pa)+ man(ma)=bhaama

pa(leaf)+pa(parvata)=paa,bhaa

17) -> + + -> -> ->

Hasta is raksha.Bhadra(|) is vetra(|) and vakra( ).

va(vaahu) + va(vaahu) +ra(raksha) -> vaara ;

va+ va+ sakra= bhaaskara,vastra;ushapa,Rudra bhadra etc.

Soma(homa) + ta = Gomata=Gautama

\- ma+ ru,nu + ta,sha = **manusha,marut**

=**Raama,raaja,iisa from ra(l) +** (ma,sha)

usha(man+trident) +vaa =vaasu(Vishnu),bhaasu(the Sun),ushapaa(the Sun)

17) -> + |

sha,pa ,nara,sara + ra(i ,u) -> sara,raaja,rasa,raja,isha,iisa , rava,nari,srii,

usha,usra,Indra,Rudra,ira,**rama** etc.

The line between the legs can be the sepha(deva).

ra,i(|) + a,pa,da(leg) + ka,ga(body) = aika(of one),gai(to sing) ,

rusha(anger,from sha above ra), isha etc.

18) -> + ->

A maanava (man) is a maa(great) – vana(tree).Hence leaf on the body is possible. Udara(usra = dawn,the Sun,a bull = praatah = bharata) is a patra(u = va, pa,ya) and can be an udaja(a hut).Udara – patra can indicate an udaara(benevolent)- bhadra(a king) or usra-bharata = the rising Sun.

Patiira(udara-belly) can have patra(leaves) or patara(rays) in it.

A kuksha(belly) can have kusa(grass) or bhuja (a hand) or paksha(wing) as in M-130 in it.Bali or trivali is folds in the belly.The body(ka) and leaf(pa) form kapa and bhaga .Udara is athara(athari=fingers).

A gaatra (the body) has got a ga (the heart,ka-the body) and tara (fire) in it. Similarly udara (the belly) has got an u(a wave) and rada (teeth) in it. In the udara dahana (digestion) takes place. Dahana (fire) is harana (a hand). Further udara is bharata (fire), patra (a leaf), usra (the Sun, rays, dawn), ushna (fire, the Sun), pacana (fire, cooking), vajra (the weapon of Indra), vacana(speech)and vadana (face) also.

In udara u = va .Hence by rebus substitution udara can have a patra. Udara being usra is also bhadra(patra). Purusha + patra = purushabhadra; da,pa (leg)+ pa(patra) + kara = divaakara,bhaakara;

sha (man) + pa(patra) = sava(cf.dead body in green leaf),zava,japa,tapa,deva etc.Patra being bharata denote pacana(vacana)-agni or pancaagni also.Patra(u) + sara(body)= bhadra,usra.

Sha,ma,na,ra(man)+ya(leaf) =jaya,saya,taya,daya,yaja ,**yama(ina)**,raya etc.

19) -> + (–) or (+)

Adhikaara is shown by adhi(raised)-kara(hand).It is ma-u-sa =muusa(Soma)

sha(human) + ra(|) + sa(–) = saara , saras,sarat,dasra

Sa(▬) in the kara gives Sakra,raksha,cakra etc.

U(l)+ sha,ra,na,ma(man)=usha,uma,mu,ru,nu etc.

20) - > + ▬ -> -> -> ->

Vaari is a prisoner or slave.A nigada , a rikshalaa or hadi is a shackle for the feet.A sandaana is a fetter,sandhaana is union and a santaana is a child.Paadaraksha also can be paadabandhana.Vandana makes the god mandaana (pleased).

Paada bandhana (fettering a leg) is bhaata (dawn)-vandana (worship, veneration). This is also achieved by - touching the feet of elders when one is getting blessings, drawing the kolam, Drupada bandhana, setu bandhana etc.

A paada can have a paasa(fetter = sa) in the rebus paraphrasing.

Paasa + pa(purusha) = vasu,bhaasu(bhatu = vasu),vaasava(vasu)

The fetter on the leg(na,ka) + leg(a,da,pa) + body(ka, sara) -> agna, dahana, saravana etc. Nigada (fetter) is dahana (agni) itself.

21) -> + I I I I -> -> ->

A paana(hand) is vana(water), vaana(a hole),baana(arrow),vaaca(vaani), Kaama(ka=water,light,ma=water,manushya) etc.cf.giirvaana(Naagari). Water carrier is the king(pa=va =water,rule)

This alphabet is ha (throwing from ha-rana,ha-sta=hand).Ha is ja(light).Jala(water cf.Sumerian zalag,zal=light) is kara(ray,hand) and kaasa(light,kasa=water,a whip). Prabhaakara (the Sun) has prabhaa (rava, rekha) in his kara (a hand). A hasta (a hand) has kaasa (light) and paasa (a cord) in it. It is also ha (water, horripilation)-stha (seated), varsha (rain, showering) and arka (the Sun). A kara (a hand) is arka (the Sun) , kara (the rays); ka (light, fire, water)-ra (fire); kala (a part), var (to desire, ask) etc. Hasta is also a patra (a leaf) and bhadra (bharata-fire, light).

Varshapaani is vajrapaani (Indra) or bhadrakara (causing happiness) or bhadrakaali. Purusha is vrisha (bull) and varsha (shower).

Vertical lines (raa,ii,paa,ha) + sha(man) -> raja,saha, sabhaa,bhaasa, bhaasha,bhaata,iisa etc

Aaghaara is sprinkling fat or clarified butter upon the fire,ghee,butter etc.

22) -> + + -> ->

= = sa-ra = ra-vi (vi =bird,horse,arrow) ,whence the replacement.

Pasupati(subha-diva=good morning) is an adhipati (a lord) is an asi(arrow) -pati (lord).Bhara(load)+asi(spear) = Bhaarati(Sarasvti,speech).

A maanava is a maapana (scale) and a maa(great) – vana(a tree).

Dharima (a balance) is Dharma (god of death,justice).Dhurya is a load and a noble person .Dhurandhara is an office bearer, Purandara and Surendra .Sreshtha (a noble) is sara(arrow) – stha(seated).Sariira is sara(arrow) – ira(word) also.

The saras is replaced by a sara( ) in the rebus paraphrasing system.

Srii is sira,siira and siri(a sword,a spear,arrow).Cf.sag-du =a triangle in Sumerian from its shape of the head.

This sara is vacana(AUM,a house,a cloth;pacana=fire),an asi or pati from (a,pa,sa) ,sa(—) and na,ra,i(|).A roof overhead,a cap or crown etc. may be indicated by this.The load (bhara) + asi -> bhaarati(Sarasvati,speech). Similarly saras substituted by pati is Saraspati (Sarasvati).Sarasvati is Saradhvajii also.

A-m-su-pa(as in the script) is **bhaa-nu(sara)** the Sun.

sara(5)+ bhadra(0)+bhadra(0) +agna(eka) = 5001

23) -> + -> -> -> -> -> -> -> ->

(ta-Egyptian from *pada*)

A hasta(a hand) is aksha(a snake)..A bhuja is a hand or arm and the coil of a snake. pu + sha = usha = bhuja=puuja,subha,Puusha etc.

Va indicates Varuna,vaahu,auspiciousness and a vyaaghra.cf.H-94.

Purusha + pa(leaf) + dara(hole) = purusha(vrishaa)bhadra

pa(purusha) + ca(cakra) + na(cipher) = pacana,bhajana, bhaasana, bhaashana, vacana,panca etc.Varsha(shower) is vritta(a circle) also.

Pa(Va -outer circle) + ru (inner circle) +na(man)=Varuna(Va)

Varu = Ravi

In H-94 this script is accompanied by a tiger(suura).A **viira suura paraakrami** obviously had to be accompanied by a tiger.

Suunarii(pulari- dawn) is a puli(hari) . Udaya has a bhuja and puujya (a cipher) in it.Pritha(a handful) can indicate vritta(a circle) and

Vrishaa(Indra).

Bhadra (a circle) paani (a hand) is vajra paani (holding vajra in his hand –Indra), varshapaani (showering rains-Indra), cakrapaani (Vishnu) or bhadrakaali (bharata-heli, the Sun). Bhadradvaya(two circles) indicate subhadra and Bharadvaaja.

A paaNa (hand) is a vaana (a hole),vaara(tail),baana(arrow),vana(water) etc.and with a maanava(maa=to sound,roar – paaNa=hand) or purusha

(sara – sa = arrow like cf.praja) can indicate sravana(pranava=sara,baana -rava).

sha – ka – va- da,ra - > daksha (a Prajaapati, agni), divasa (a day), raksha (protection), harsha (happiness).

A cakra by itself is Sakra (Indra), vajra (the weapon of Indra), raksha (protection, an amulet), rakta (blood, red), raaja (a king), akshara (an alphabet, imperishable), makara (an alligator) etc.

sha(man) – pa (circle) – va(tiger) -> Vasu(Vaasava)

ma(man)+ pa(big circle)+ na(small circle) = **maanava**

In H-94 ,the ⋀(a, pa) – (sa) ⋀(pa)->asva(Vaasava) ,raksha(bolt) confirms this.

agna(eka=sa) + bhadra(0) + bhadra(0) = sata (100)

24) -> ->

A pataaka can show bhadaaka(happiness,auspiciousness).Usra is dawn.

Sara + dhvaja = sarasvati ; sa(parasu) + ka(cross,head) + ra,i(vertical line) =

Sakra,sakhi ,kiisa,raksha,rakta,sagara,cakra etc.To vrasc(cut down) is to bhraaj (prakaas-to shine).A vrascana(axe,parasu) is sravana(ear,ear,veda) and Krishna(cf.Parasu –kratu-Raama) in rebus.Srava(ear) being bhadra(paada-foot),kaatu(ear) is kaalu(leg) in Malayalam.Sravana is Drona(Bharadvaaja) also .The bucket arrangement (cf.asmacakra) could be to draw water or as a sling to throw stones on enemies.Parasu can indicate parasva (day after tomorrow,day before yesterday) Bhrigu and praak(the east.cf.RV. 1.58.6).Ketu is a flagmast or flag.

Sumerian gin(small axe-head) used as money may also be indicated in this.

25) -> + + -> -> -> -> ->

a,da,pa,u,go ( ) +na, ka,sa( ) + ra( ) -> arka,agra,dahara,dahra,vakra , kripa,nripa,usra(Rudra),gotra(=pen=hotaara,huta,hutaasa,gosa) etc.pa,da(pataaka,pada,a bucket or jalayantra)+ka(cross)+ ra,i(vertical line) =kripa,bharga etc.Ketu is a flag or flagmast.

Ra+ka+sa=raksha

= =paa +sa = bhaasa,vaasa .Fish becomes a vis(house) as pasta(matsa) is vasati(a house).

26) -> + -> -> -> -> ->

The head is a bird(from the shape with two patras-sravas- on the sides).

A bird is vi(a bird,a horse,arrow,marut,soma). Hence by appending the vi symbol here the head is shown in rebus.

ra (nara) + vi ( ) -> ravi,viira ; sha (man) + raa ( ) -> sraa,srava(Diirghsravas),with matsa it is Diirghatamas(matsa=tamas).

is the patra(srava) of the asva(nara) and attaching it to the bhadra(man) the bhadraasva(Indra) is shown.He can be the sacrificial victim
in the asvamedha.

a + sha = aja =

ma, na(man) + sa( ) = dhana,naatha,ushna etc.

27) -> -> -> -> -> -> -> -> > ->

-> ->

A Bhadraa is bhadra,praata and bharata. A yoshaa is usha. It is the principle behind the dancing girl images.

28) -> ->

A ra,na or sa is appended to the kara or hasta to rebus it and make it read a,da,pa(leg) – ka(gaatra) – na,ra,sa,u(the line) = agna,agra,arka,dahana,dahara,aksha,daksha, paksha ,bhakta,usha(from aka = sa = sha,line = u) etc.Dvibhadra is subhadra and Bharadvaaja.

From nara(a man) na(man) can have a ra(a unicorn like horn). Nara is the king and the sacrificial asva.

29) -> +

A hook is an anka (cf.Egyptian ankh = a cross) which denotes agna(fire) and anga(a limb).Rudra is a ru-sara and ruca-ra.A cross is a ru and a sara with it gives Rudra.

A sa (–) is attached to the sara to make it ka-sara(gaatra) in rebus style.

Ka is srii and gaatra is vakra, rakta and raksha. Hence this is a srii raksha.

This the principle of the Holy communion and the bishops carry the crook fashioned on this principle.

ra (|), sa(–), sa (∧) -> saras (siras – the head, a chief) ;

ka(+) – sa (∧) - > kaasa (light),saha (strength);

sara,ka (↑) – ka(+) -> ghasra (the Sun, day), karsha (the act of drawing or attracting), garja (a roaring sound), harsha (happiness), Sakra (Indra), khaga(the Sun);

a ,pa(∧) - ka (+) -> aga,bhaga

30) -> -> ->

In rebus a viirabhadra(prabhaata) ought to have a vaara (a tail) to become the horse of the Asvamedha. A marta(a man) being nara (a man) – ta(a tail) has a tail. A purusha being a vrisha has a tail.Similarly a Baalakhilya can have a baala (vaara -tail).A male's **phallus(sepha)** is a **baala (paasa).**

a(foot) - ra(line) – ka(body) -> arka (the Sun), kara (a ray), vaara (a tail); pa(man)+ ta,ra(tail) -> tapa,deva,pada,bhaata,bhaasa,rava etc.

31) -> +) -> -> -> ->

A caapii or caarii is srii or Sakra.Kasyapa has a caapa. A hasta is an aksha or a paksha. Paasadhara(Varuna) is caapadhara(Savitri).

A vakra is a vetra and a bhadra.A caapadhaari is Savitri.

sha(man) + caapa(aasa) = pacata; bhadra(vakra)+ bhadra(man) =

subhadra, Bharadvaaja. sha +va(vakra=caapa)=

sava,vaca,saasa(rule,give = daana) etc.

na(man) + ca,va(caapa or tail) = dhana,vacana,vana,nava(maanava has vana and

nava in him).

32) -> -> + -> -> -> -> -> -> -> -> ->

A pataaka(flag) can indicate bhadaaka(auspiciosness) and a marta and his masta can become the mast.Jatabharata is a fool and has a patra like jata but as jala-bhadra is Sarasvati.

Bhadra(Atharva,Bharata) is the head(a cipher,chief).In rebus it can be replaced by a patra(srava = leaf;sira=ila in Malayalam) with a bhadra, dara or ra(● = a dot) in it.Bhadra(man) + bhadra(head) = subhadra,Bharadvaaja.

a(foot) + ka(gaatra) + sa(srava) + ra(dot) = akshara,raksha,rakta,Sakra;

sara(srava) + bhadra(man) = sriibhadra;sha(sa=man) + patra = saavitra

na(nara)+ pa(leaf) + ra(dot) = nripa(king),bharana(rule),Varuna(a god)

33) -> + -> -> -> -> (su-hand-Sumer)

-> se(barley-Sumer). Compare has(kara)-ta(tail);bhadra(patra) and bhaas-kara(the Sun) with the Sumerian symbols.

Kacahasta is made up hair .It shows the solar rays.Harana is a hand.Kirana is a ray.kara+sa(raksha) is karaja, raksha,Sakra etc.Pratisara is a raksha on the hand.

The bangles(raksha) or thorns on the hands of the deities (e.g. M-1186, K-50 etc.) make them prabhaakara (the Sun). Prabhaa is parva (a part). The bangles create parvas (parts) on the hand. It is also bhadra (vajra) paani.

Raksha on the hand of agni(man) indicates agni na bhadra(let agni bless us) also.Sha(sa=man)-ra(hand)- sa(cross lines) = saras,sarat,dasra etc.

Having a kara which has sa(raksha) is Sakra and agna in rebus.

Kaa( ) + sha(man) -> kaasa(prakaasa) or kaasa + sha =

cakaasa=sahas(strength,Mrigasiirsha) = M-410cf.kara =nakra=Makara =Sakra = mahira

Do(hand)+do(hand)+ sha(man)=dosha(harm),doshaa(night).

34)

Prahasta or peta is the hand with the fingers extended.

Karaja is Sakra.

The kara (a hand) is replaced by a harana (a hand) symbol here.

Sha (man) – ka –ra - > Sakra (Indra) ;

pa(leg)+ ra(|) + ka(body) + ta(tail) -> prakaasa(light); sa(hand)+ agna(man)+ ra(|) = Sankara; pa(leg)+ i(|)+ ka(body)+ ta(hand) = bhiksha,pakshi

u(the palm) + sha(man) + ra (line) -> usra(dawn,a bull,the Sun)

ya(palm) + sha(man) +na(dot) =yajna(sacrifice)

35) ->

Kali(kalika-a bud,a sprout = mukura,mukula etc) is kali (the Sun,the deity of gambling),heli(the Sun),kalya(dawn),kanya(a virgin),and bali(sacrifice).Mukura is a bud.Suma (a flower) can be zoma or sona.

Varaanga is bhadra(the head,phallus =sa,ra) and patra (=yoni = pa, ya).

Ra (vertical line)+ ka,va(v) + sa(–) = raksha (protection, an amulet), rakta (blood, red), Sakra (Indra), kraya (purchase).

ka(stem) + va(v) + sa(–) = kavaca,vaacaka

A saakha (branch) is sa (like)-ka (v). A sakhaa (friend) is sa (like)-ka

(v).

c) va(v)+ra(|) + va(v) + sa = prabhaata,vrishabha

36) -> + -> -> (M -410)-> -> ->

-> -> -> -> ->

Sravana (ear – nakra,karna) eats sounds(pisces-aspa,pasta,sabda).

Karna agrees with harana(a hand).Hence the nakra on the hand.

For a hasta(hand) it can be pasta(fish) or for paani(hand) it can be a phana(snake) as in some seals.

Sravana is Saravana and Drona(Bharadvaaja)..

Prahasta (prakaasa) is a graaha. Anugraha (blessing) is anu (marta – matsa)- graaha(alligator).Sa(god) – bhaashana(speech) is Sarasvati.The script also reads the same. Makaradhavaja is Kaamadeva.Makaraasva(= mahisha) is Varuna.Hasta is padma and bhasana. Harana is replaced bya vakra, nakra or makara in rebus.Marka (eclipse) being seizure it can be a solar(agni)- eclipse also.

sha(man) – u(uluupi),na(nakra) -> jina,dina,dhana,sana,usha ->

M- 410(u-sa = usha=aja=) or ca(fish)+ghaza(food)

=cakaas=caksha=sahas(strength,Mrigasiirsha)

anu(sha) – ra – ka- na(nakra,marka)) -> Sankara (Siva), dhanakara (causing wealth and prosperity), dinakara (the Sun). A harana (a hand) can hold a nakra(bee, wasp, nose, alligator) or makara (a crocodile). A kara (a hand) does graaha (grasping, a crocodile). A matsa (fish) is a marta (a man) and pacata(Indra,the Sun). A fish eating alligator (seals: M-410, M-482, M-1429, H-172 etc.) can become a man holding an alligator(fish). Sankara is also dhanakara (Kubera) . A bhasana is a vadana and it is the chopped vadana of a matsa (mahisha) used for sacrifice.

a,da(foot) – ka(body) – pa – sa – na (bhasana=bha,sa,na)-> aga (the Sun)- bhasana (a beetle), bhaasana (shine), bhaashana (speech), vadana (face), vacana (speech),bhaajana(a vessel),aajnaa(a command), agna(fire = srii), bhadra(king,happiness),dahana(fire) , bhadaaka(happiness) .

Hasta (a hand) is masta (the head), nasta (the nose),paksha(wing),vaktaa(one who speaks), bhaksha(drinking or eating,drink or food), paktaa(fire),bhakta(a devotee) and ukta(speech).Food is tha.In a hasta the ta can be replaced by tha (food),since we take food to the mouth with the hand.In DTIS page 112 Fig 7.14 C5a,C5b,C6 and C9 ,this script represents the mouth. Bhadra(man) + bhaksha(food) is bhaksha bhadra (let you be blessed with food),bhadra + uktaa = bhadram te (happiness to you) etc.

ka(aga) – ra,pa - ka – ta,sa ->rakshaka (a protector), bhakshaka (one who eats or drinks)

Aga (the Sun) is ka (agni, Brahmaa) and kha (the Sun).

ka – ra – ka,sa -> karka(fire, kataka – Cancer –a crab)

ka- tha - > kathaa (speech),ghata(a pot cf.kumbha)

aga,ka – na - > agna (fire), naka (the Sun)

sha – u - > usha(dawn) . It is viirabhadra or the tail of the fish – bull.

 -> ra+sa+va+ra = **vritra(Indra**), svara(sound)

ma(man) + bhringa(sringa=pranava) = AUM.The fish and birds with wings,the bull with horns ,the trees with sringas all indicate AUM. The deer with multiple horns is hence a powerful representative of AUM .Refer seal

K-50 where the deity has a horn with multiple branches.

37)

This can be a Brahmin with a Brahmayashti.Indra is baahudanti.Vishnu has a totravetra.Vaara with a vetra make one a viirabhadra.Sa(with)-ta(tail) is sata(hundred),jaata(born=a child=baala=vaara),sadaa(always) etc.ta(tail),sha(hair=tail of head) –a(foot), ka(body),sha(man) – ra(vetra) - > rakta (blood, red), raksha (protection), raaja (a king), Sakra (Indra) , dasra(Asvini)

ta(tail) –sha (man) – vetra(fishing rod) -> daasa (a servant,a fisherman).Raaja is a daasa.In this script both are combined . It is hence **Peter** ,the chief fisherman. Vaal is a tail and vaalan is a fisherman in Malayaalam.Saavitra is sa (with,god) –vetra(a staff).

ta(tail) – ra(nara),pa(purusha),nara – i,ra(vetra) ->
srii,patra,bhadra,bharata,**Indra,devi**

a(foot) –ka(body)-ta(tail)- ra(stick)-> akshara

ra(|) +a, pa (man) + ta(tail) -> Revata,devata,raadha(prakaasa has a tail)

38) -> + + -> ->

Prabhaata is tripaad(three-footed,making three steps like Vishnu).Bhadra(purusha) is pada.ca(circle,da=hill) – tri(three) is Dhaatri,Tvashtri etc.

pa(purusha)+sa(horizontal yoke)+ pa(the leg in the triangle)+sa(the horizontal lines in the triangle)+ pa(purusha)+ sa(horizontal yoke) =

tri-pasa -> prabhaata,prakaasa,patatri(day and night,arrow,bird,horse)

(maka,saka) + (maha,saka) + (pasa,vaca,vaaja,aja) =mahaapatha(a mountain that leads to heaven) . (ka,ra) + (sa) = kaasa,raaja + = Raaja(bhadra) vaaja (food ,vaca=speech) is bhaata kaasa(light of dawn) and Bharadvaaja.

39) -> + -> -> ->

A hasta can be kasa (a whip,water),kasha (a touchstone, a whip), kaasa(shine, light), bhadra (a circle), patra (a leaf), masta (the head), nasta (the nose) ,matsa (a fish),aksha(a snake),bhuja(coil of a snake) etc.A maanava can hold a ma(matsa),na(naaga) or va(vaata=an eclosed field,a house plot) in rebus. This script is hence a variant of the matsya-martya or man holding fish in the hands diagrams.

Agna(ra=nara= a man)has a na in the head.The head(masta) is the hand(hasta) and a fish(matsa) in rebus.A hand being a harana is also a kara(hand)+ na(naaga – snake).Phana(the hood of a snake) is paaNa(paani-a hand). In Malayaalam patti denotes the palm and the hood of a snake.PaNa denotes Vishnu,price,wage,money,chess,a market etc.

Kaippatti(palm) can mean kaippatti(I got it) also in Malayalam.

a(leg) + ka(body) + na(naaga,phana) =agna

Man being agna ,agna+ phana = agnabhaana=sunshine

Nara(man=na,ra)+ phaNa(sa-ka) = **Narada,**dhana,raksha

40) -> + or + -> -> -> -> ->

Paada (four) is bhadra(four paada of animals or a cot,the four directions etc), aasa(seat), bhaata(dawn), bhaasa(light), visva(wholecf.Visvaavasu), usha,aja( ) etc. Bhadra is pati(lord) and raksha(protection).

Vri (to cover) is pari(around),and vaari(water=ap,pa,bhaa etc.) also.The four dot kavaca can be svaahaa also.

Bhadra(man) + bhadra(vetra)+ bhadra(catura) -> tribhadra,sriibhadra,tripatra,patri etc.

ap,paa,vri,visva( ) +nara, sha,pa(man) + ra(vetra) = apsara,prabhaa,Vritra(Indra,enemy of vritra=night),Visvaanara

nara( ) + bhadra(=ii,pa) = narabhadra(narapati,nripa)

nara + iiii ( ) = narii (a woman)

nara(sha,ma) +ra, i(staff) + sa(four dots) =iisa-nara=**Indra,Sani**,nisa(night),**sarma**.(happiness),**Dharma**(god of death-he carries a staffand is called **dandhadhara**),**marta**(a man-just the component letters are shown),samara(fight),**smara(kaama)**

The four dots can represent a pravana which is pranava(AUM) in disguise.Hence it can be AUM na,ra(|)- pa(purusha) =the AUM rava(sound) also.

41) -> ma+ sa + sara + 0 na = **candra-ma**

This is a bhdraasva(Bharadvaaja)

pa(0) + sa(horizontal rectangle) + ra(|) = bhadra + aja( ) + pa(∧) .A cross too is a bhadra.Compare this with the biblical concept of the Aries lamb(**lamp** also) bearing the Sun cross removing the sins(darkness) of man. If we examine the sign list given in the beginning we can see

that the majority of the scripts relate to aja( ),uksha( ),praasa-praatah(

) and bhadra-bharata( )

implying the bharadvaaja themes of fire(bharata) and dawn(praatah-bharata) worship.

a(leg)+ ra(gaatra)+ ka(head)+bhadra=arka bhadra = bhadrakara(causing happiness).

42) -> + -> -> -> -> -> (t-Egyptian)

Bhadradvaya is Bharadvaaja and subhadra.Bhadratraya

is Dhaatri.

A paada(foot) is bhadra(a wheel,cipher).

A cakra (wheel) is Caraka(a rishi), Sakra (Indra), raksha (protection), rakta (blood, red),bhadra(king,happiness,a bull),bharata(fire) etc. Hence cakra paada (with a wheel footwear) is Sakra (Indra)-paatha (the Sun, agni). Paada is also pada (a word, foot, ray). Hence cakrapaada becomes cakrapada or cakra (Sakra) itself. A cakra is also a bhadra and cakrapada is bhadra (proshta) pada (the fifth lunar month)or bhadra (bharata-fire) itself. A paada denotes bhaata (dawn) and bhaasa (light).Prabhaata can be vara(covered)- paada(feet) . A paada (foot) or pada (foot) is pa (the alphabet)-sa (like, the alphabet),aasa(seat) also.Hence the paada is seated in the bhadra(circle-> pa).

Bhadrapaada is Bharata bhaasha(Bharadvaaja - Drona; the Bharata language) also.

sha – na,pa – sa,ka- ra -> Sankara (Sakra) ,bhadrata (safety),

bhadraka (good, brave, fine, handsome, an amulet),sakta (strong,

powerful)

pa,ca(cakra,bhadra) – ra,,sha,na(man) – pa,ca -> prabhaa (light),bhaasa(light,pa+pa=paa),bhaata(dawn),bhaana(shine),**Vena(a king)** etc.

A cakra is a bhadra (a circle) and a darsa (eye). A bhadra is a patra (a leaf) and a parvata(a mountain). A patra is a pa.Pa + dhara(mountain) =bhadra,bharata; pa+ga(giri) =bhaga(a deity,luck),kapa(Varuna)

Pada has da in it. Pada(paada) is bhadra and asva. Da is dha and dha is dharma. Dharma cakra is kaala cakra. Refer no 36 where a nakra is in the hand. Here the foot is in a cakra (bhadra). Hence a hasta(harana) is a nakra (graaha-a nakra, grasping) and a pada is a patra (bhadra) in rebus. The English P and the bharata

are thus pada (patra) figures and is rava(ru,the Sun). Bhadra is pada (foot)-ra (to go, fire) itself or paada(feet = four) .

a) A paadaraksha (a footwear) had to be a cakra on the paada.

b) pa,ca(cakra,bhadra) – sha(man) – pa,ca - > Vaasava(Indra)

43) -> + or + ->

Prabhaata and prataapa have a para(vara), guru(great), rik(gira,rica) – pada (foot,word); a para(vara)-paasa(rope) . Prakaasa has a para(vara)- kasaa(a whip=paasa).Pradosha has a para (vara) – do(dos -hand) in rebus. Tuurya ,a drum is svara and suurya.Pataha is sabda and tapasa.The box is bharata(sacrificial fire- pit) from pa(outer lines) + ra(vertical middle line) + sa(horizontal line=dhara).Ra(|) is fire, bhadra(purusha,agna =sha) is fire and bharata (box with cross) is fire. Hence ra+ sha+ pa = bhadra,svara,revata,devata etc.Diirghapaatha,diirghapaada,Diirghabaahu etc. may also be indicated in this script.

44) -> ->

Carani(an active person) is a sarani(a path)and tarani(the Sun) in rebus.Prakaasa is vriksha.Vana is bhaana and phana(a serpent) and a sarpa is praatah,bahadra , vajra and varsha. Sa(wall,sarpa,iisa) is bhaa(light) ja(light) and jha(thunderstorm,Indra).Va(pa,ma) water is varsha and vakra.Ap(water) is aabhaa(shine).A kavaca can indicate svaaha.The water

mark shows **yahva**(a lord).

Pa,va(water) + ru(u = trident) +sha(man) = purusha,**vrishaa**(Indra)

u(horn) + sha(man=sa),ra(nara) + sa,pa,ja,va(curves)= ushas(dawn),ushapa(the Sun),puushaa(the Sun = Musha = Moses=sunrise in Hebrew),usra(dawn,the Sun,a bull)

Manusha is **marut ,mruta,dharma** etc

padra (a road) +agna,Sakra - >Sakra, agna (fire)-bhadra (auspicious,a king,protected); bhadra (a king)- aajna (command) ;agna (fire)-bharata (fire);padra – ra(man) – ca(horn) - > raaja padra (royal street,great king)

45) -> -> -> -> -> -> -> -> -> -> -> ->





This can be a conch-shell(sveta=divasa) and hence represent O(Brahmaa) or AUM (the sound of the conch.cf.yom = day-Hebrew).Kambu is kambuka(bangle made of kambu), and sambhu(causing happiness) in rebus. Sveta is also one of the seven tongues of fire(seven weekdays) and made up hair.

sa-va – ra,da -> svara,dvaara,varsha(cf. shofar and rosh hashana),srava(ear,veda,food) ,jvaala,sveta etc.

46) -> -> ->

sha(hair-kesa) + ka(the v horn symbol) + ra(|) -> Sakra,rakta,raksha,Sagara,prakaasa etc.This is also a sveta

symbol from ca(0) + va + ca(0) = sveta

47) -> + + -> -> -> -> -> -> -> -> ->

-> ->

V(Va- the alphabet,a hand,trina,Varuna,U – the alphabet)->



Kausika is Indra and a snake-charmer. An elephant(naga,bhadra) is a mountain(naga,aga) , a snake(naaga) and a tree(aga,naga).

Naaga(cf. the snake; naaka= the sky,an arrow)pura is Hastinapura which is also Dvaaraka(svarga = naaka).

Aksha (a snake =a) is a hasta(a hand=ha,da).Agna is asva,asana,and aasana(aasa-bow,seat,buttocks,face = aja). Avaroha is a climber plant.Saaka is a plant.Hence it is the soma plant. Soma is sona(fire) itself. Drumaasraya,vidaaru,palli,bimba(cf.simha) etc. are chameleons or lizards.

aja = bhasana =bhasma(applied on the forehead)

It has a sound value of na(agna=soma,sona) or sha (agna = man = sha)

a,da,pa(leg) – ka,sa,va(horn),ha – na(gem,cipher) -> agna (fire),avana(salvation), naga (the Sun,a snake), naaga(a snake),gana (a group), jna (a learned person),nakra(an alligator =U),mahira(the Sun),Sakra (Indra), sarpa (a snake), dahra(fire,Varuna), dahana(fire),harana(fire,a hand),hari(Indra,a lion,horse,the Sun),

sahari(the Sun,a lamp) etc.Tapana has a phana(hood of snake),paaNa(hand) and vana(tree,house,water) in him.

-> (a,da,pa,sa,na) + ka,van,u, ra,ca + 0 (na,ma,ka,pa) = agna,dahana ,suna,soma,sona = ra (agni)

ra + ≡ (sa,ma) = sara,tra,mara,rama,Raama,nara,raaja etc.

This is a trina or drumaasraya script.

a,pa,da – ka,va,sa – na,pa – ma,sa,na,ha,ra,va,i (dropping lines) - >nakra (an alligator), Sakra (Indra), sarpa (a snake), krayana (purchase),Vaasava(Indra),dahana(agni),agni(fire),pavana(wind),paavana(pure,fire),paadapa(a tree),dahara,pranava,drughana

(Brahma,an axe),harana(fire,a hand)

Agna is sarpa as aga (the Sun, a snake,a tree,a mountain), naga (the Sun, a snake,a mountain,an elephant),sarpa (bharata-fire,bhadra-a circle, the Sun) etc. Agna ia also babhru(a mongoose-the enemy of a snake).As Nakula(a = na,na = la;a mongoose,a musical instrument,Siva) it denotes the vedic lineage of Vaamadeva or Visvaamitra.Agna was worshipped as naga(= aga = a tree,a mountain,an elephant,a snake) as seen in the seals and in the Bible(cf.bronze snake in Numbers:21) also .

Agna (a man) is sha, na, ra or sa. Agna is nakra , Sakra,sisna(a phallus),vahana(a vehicle, a hand),Vaasava(Indra) and paadapa (a tree).

Agna(a =) + i,pa,ha,sara (leaf ,hand or water symbol) ->ai(Siva) , agni,asmi,pavana

The Pharaoh being a bhadra had a sarpa on his forehead.Sarva (Siva) has a sarpa as a haara on his gala. There is a sara called naagaastra.Kaala sarpa is kaala cakra.

Sarpa is also sayana(sex) .Bhoga is sex and a snake.Kaama(sex) is naaga(a snake) and kara(a hand,creation).Hence the original sin came through a snake.

a) sa – ra – ka – a - > akshara (imperishable, an alphabet), raksha (protection), Sakra (Indra), nakra (an alligator)

Sarpa was used as a raksha even in the Bible.

The hood and body of a snake form the trunk and head of an elephant. Ganesa is naga-iisa; Mahesa (Siva); naaga (an elephant)-iisa (god); and naaka (the sky)-iisa (lord).

Sarpa is sa (◇), ra(|) ,pa(/\ ) or sara(arrow)- va(like) or sara itself.Sara is caara (motion).The symbol ◇ is the bhaga (the Sun,vulva) and the head of the sisna(naaga,sarpa) is received by it in coition(the sin of origin).Sara is also gara (poison,swallowing) and sarpa is also garbha.Sara is a sa(a weapon,a bird,the end ra can be made silent as patra is pata – a hood) . Sarpa is also naaga .Hence naaga is sara or sa is ga .In the Malayalam alphabet this principle has been adopted and the **g** is **s** and **s** is **g** in Malayalam.This symbol hence denotes alphabets signifying motion like **a,i,ga,ca,na,ma,ya,ra,sa** etc. like /\ .The English **a** is the same as **g** and **s** or **sa** the first note is **a** (the first vowel) and **ka** (the first consonant).A **ra** under an alphabet can make it move(**i**) and a ra on it lifts it like a horn (**u,va**),nakra(uluupi) ,or harana(hasta).

48) -> + -> -> -> (ninda-bread-Sumerian)

ka, ta – na -> jan (to cause to be born),dhana(wealth), dhaanya (a grain), naatha (a leader, a lord),naada(sound), jna (learned), snaa (to bathe), mada (sexual passion), tan (a son, to spread or extend, to shine, to sound),medha(veda,vedha),kana(small grain,a drop),asana(food= agna,wheat=heat,arici=srii,vriihi-rice=birhi=fire,adana=food, eating),vaara(tail),rava(sound,the Sun),vana(water,tree),nava(praise,nine) etc.Vaaja(food) is vaca(the Sun, speech), bhaasa(light) and bhaata(dawn). Λ pa+ ≡ sa = vaca,bhaasa, bhaata etc.(cf. the pasach feast)

Go-dhuuma has a go in it.A corn is a horn and a Unicorn. We don't know if this indicate the coining of the word itself.Pehaps it can represent Go-tama(Gautama=go-the Sun-sama) and go-thra(a field) where the yajna of man and the go(bull) resultin the crop. Refer Pasu ishti (Aitareya : 6:9:1-2) where dhaanya(grain) is considered as a sacrificial pasu(the husk is skin,the bran is blood,the seed is the flesh and bone).Also it is said that rice and barley were born from the sacrificial portion of man and pasu(ie.the fruit of their toil : Aitareya :7.1.12).The dhuuma can be soma,sona,suuna(suma) and the go(ku) is the earth itself or the Sun.The go raises the dhuuma of the ku during ploughing.The grain is suuna(born) from ku and go hence.A bhadra (a circle) being a bhadra(a bull) should have a tail.Sed is the bull's tail .It can also mean bhadra(five)-vaara(times).The number 9 is a bull's tail.

A son is the tail of the father.The Brahmins wear a tail(sikha or saakha) like this on the head to show they are jna .Viirabhadra too had a tail.

The vedic art of word formation is clearly seen in this script.A dhaanya

(grain) = asana,adana (food) = bha(a)d(sa)ra(na) =bull with a tail = bha(va)d(ha)ra(ri) =varhi,vahni,srii = vriihi = arici(Dravidian).Dhaanya

is cooked in srii and is hence srii. Also food generates fire in the body.

Praataraasa (praatal=breakfast in Malayalam cf.praatar = bharata) is breakfast.Srona(rice gruel) is Drona(Bharadvaaja),sravana(veda) and pranava

(AUM).

49) -> 0 + or + > -> -> -> -> -> ->

-> > -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> -> -> ->

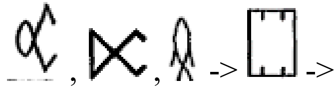
-> -> -> d (Egyptian) = dos(Bharata),da(Sumer)->

(Brahmi) -> aleph(protosinaitic)

Ma (water,matsa,masta,nasta) is ha (hasta) . Vadana(mouth) is

vacana,vasana,matsa,masta,nasta, bhasana,asana,agna and vesa(vesana=a house,entrance,door)

0=Δ(va,pa,na,ca) + ⋀(a,da,pa,sa,ra) + ⋁ (ka,va,sa,pa,) ->

 -> ->

asva,**agna**,**naga**,gaana,saama,vaca,bhaasa,vesa,bhaasha,vaasa(house)

The open mouth figure can indicate bhaasha,bhaksha etc.

and AAAA …the first vowel which we produce by opening the mouth

aghast or the AUM. Hence the Proto-Sinaitic has the aleph from this

symbol.A vaadya (musical instrument) denotes udaya(sunrise) ,

vadana(mouth) and vacana.Luutaa(uurnanaabhaa-a spider,an ant)

is Lot(Abraham's nephew Genesis:11) and rucaa(light).

It is the figure of the hand(harana,hasta,dos),ear(srava),eye(drishti),

mouth(vadana),nasta(nose),alligator(makara-nakra) , a dhrishti(a pair of tongs), bhasana(bhringa- a beetle),bhaksha(food),uksha(a bull),srii(a spider=bhadra),karkata(a crab) etc.Harana ,karna,makara,markata etc exhibit the common character of graaha(grahana).Ghraana is a nakra.A spider(bhadra) is markata(markaka),tantuvaaya(tantuvaapa is a weaver),uurnapata, luutaa etc.A shatpada (insect) indicates satphala(favourale or auspicious result).

na,pa,va,u(0) – ka,sa(∨) - sa,ra(>) - >nakra (an alligator, the nose), netra (an eye), karna (an ear), kirana (the Sun, a ray), nagara (a town), Sakra (Indra), agna (fire), naga (the Sun), anga (a limb), gana (a group), Vaasava(Indra), kara(harana –hand)

A hasta(ha-da) is ka, ra, va,pa,da, ha and sa. Hence it is kara,bhuja,baahu, vaaha(vaahaa) and hasta.It is also kasa,kaasa and gaja .

pa – ka,va – sa -> bhaga (the Sun, prosperity),paksha(wing,a bird),bhaksha(food,drink),Vaasava(Indra)

pa – sa - na ->vadana (face, mouth), vacana (speech,AUM), pacana (fire, cooking), vasana (a cloth, a house), bhasma (ash), bhaasana (shining), bhaashana (speech). This sign is hence placed in the head as in the copper tablets (DTIS page 112) to denote the **AUM** by the open mouth.

A bhr-in-ga is pra-na-va(AUM) like all other sringas.

A makara(ghraana) is made a mayuura in this script: .

sa(<) + ka, ra(0) + ii (the side lines) =kiisa, srii(a spider,speech,the Sun,light).The lines placed above can be u and below is i . In Sumerian

also u is that which is above(cf.horn in Bharata) and i(cf.leg in Bharata is a = i) is that which is pressed below.

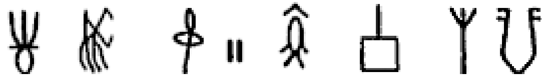
Vaadyas are vadanas(mouths).Viina is vaani(speech) and paani

(a hand) and a paana(a cup).

Look at the following inscription M-66where the hasta(matsa) symbol

serves as the AUM to begin a mantra and the aja(aja-eva –paada)

symbol terminates the inscription



The hasta(rakshana) vacana(vaadana=AUM=uma=ina,nu,nau) symbol on the left

is the AUM from o(a) + -(ma,sa) + u(Ш) . This is the ear(srava = patra,bhadra) with a ring or hand(karna,harana,hasta,bhadra) with a bangle.The symbol on the last

is the aja bhadra(=sa,ka). =ma(mukha + netra=mantra),

=ha(harana,karna,kirana),pa,sa =a,e,va,na,sa =

sa,sva,subha,bhaasa,paada,vaaja,sobha,bhadra(stop) su,rava,ru,raya,sra,sri =kara,sri,tra,dru,ta,ya,u,ha

Hence from left to right we have

AUM ma –ha-e-sa- bhaaskara –aja-eka-paada(vaca-eva-paada: stop) (A mantra) ..

In the inscription the aja symbol is given at the extreme right bottom

indicating that the writer began his writing from the left and the

direction of reading is in the direction it is written in the mantra

style . The symbols and (sa=da =border or fence) serve as pada(word,line) breaks.These being paada(bhadra) is the equivalent of the later Devanaagari bhadra(|) used to terminate sentences..

We can read this from right to left when

we will have the following readings.

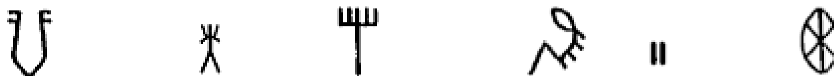


Aum(raksha-ka,na) netra gni a paada sra ha sa =

Sahasrapaada agninetra raksha(ka,na)

The inscription is accompanied by the Unicorn and the Bharadvaaja drona(arani) indicating its mantra nature further.

Take another example M-595a



aja(sa) soma(om) hara(kara) srii(agni,arani) vi(dvi,soma) ca(cakra,Sakra,bhadra) =

sa(he, god) savitri(pavitra) hara soma or sa(god)) savitri omkaara(angaara)

saavitra deva (the Sun god) or incantation of a mantra with saavitra devata was intended .The Unicorn and the

bharata seal accompany the script.

Here the reading is from the right to the left as the aja eka paada(atha eka paada) terminates the paada(line) at the left.

50) -> -> -> -> -> -> ha(Egyptian) = hiiraa(Bharata)

Bhadra(cipher)dvaya is subhadra and Bharadvaaja.

A hiiraa(kiita,hari,srii) is an ant. A matka(dahana,pacata) is a bug.A strii(srii) is a white ant.An ukuna(a bug=agna) denotes **u** .

sa(wing) – na,ra,ka(0) – na(0) – i i(lines) - > jananii (mother, a bat), janana (the universal soul, a bat), janyu (a creature, fire, Brahma), praani (a living creature), vamrii (vamra-ant). A bat is a sa (a bird) and can represent the soul of dead persons as god also is sa.

ka - ka -> khaga (a bird,the Sun),yuga(two),yuuka(a louse),yoga(union,a yoke)

From 49 and 50 it is clear that kiisa(srii) is yuuka or ii = uu(same symbol)

51) -> +) +) -> -> -> -> -> -> -> > -> ->

-> -> -> -> -> -> -> -> -> -> ->



Varuna is a bhruuna (embryo cf.H-94) and is bhruu(brow) – na (like) also.

In the Egyptian script a,m,w,wr and sa are denoted by birds. Sumerian musen (bird) is close to matsa in Bharata.Savitri is sa(like,god,bird,snake)-patri(pa=bird,fish,tree,arrow,grass,hand,mountain=adri etc.)

A paksha(wing) is a hasta(hand) , kavaca(ka = armour,amulet), patra(wing,bhadra,bharata.) ,aksha(aakaasa,akshi), uksha(bull cf. lamassu),vakshas(chest) and usha(dawn cf.winged Isis = ushas). Ka is a peacock and it denotes water and happiness. Khaga is both a bird and the Sun. Ra(fire) is vi (a bird,horse,arrow) and ravi is both. Sa is god and a bird.Paksha is matsa(fish), and asva(a horse,agna).Agna is aajna(command).Bird is word.Paksha is bhaasha and ukta.It is thus the bull-fish . The most popular vedic bird is Garuda(kratu-intellect,turaga-horse,svarga-heaven) and syena(dhyaana,sayana). The fish and the cross represent bharata (agni,speech) like the bird.Bird, especially the pigeon(kapota = pota,puushaa) was a favourite sacrifice to the fire god .

va(hand) – sa (bird) – va(hand) ->vaasa,bhaasa,bhaga, vasu(Vaasava-Indra),asva(agna,speech)

Va is vaaha(baahu,auspicioussness) , ka(happiness) is a bird, sa(a wall,god) is a bird and pa is patra(bhadra,cipher).

A patrii (a bird,a tree) is bhaaratii(speech,Sarasvati). A pakshi (a bird) has paksha(a wing,bhaasha).A patatri(bird) is Savitri.

A man is agni .Likewise a bird has a tail (ta), body (ka) and a head (na), which is dahana (agni) itself. Pakshi is vyakti. Hence god (agni) is present in living beings, both man and animal .Soul is sol. A death the soul (sol) departs and the body becomes cold!
Patradvaya(double bhadra) gives dvi(ravi) - bhadra which is subhadra (auspiciousness,happiness, a girl) and diva (day)-bhadra (bharata-the Sun,bhartaa-lord) and Bharadvaaja. The jhasha,the doube circle,the two eyes, the cross,the bracketed fish,the fish and the bird etc. are hence Bharadvaaja symbols.

52) ->

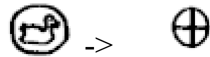
A bird has wings(patra). A fish has fins(patra). Both fly.Both are patriis(with wings).A house do not fly but it has wings(paksha=kasyapa,kasipu etc.) and it is called vaasra,pastya(matsya) etc.Hence it replaces the fish in the bracket in rebus.Abird is pa,vi or sa. A fish is a, pa or ca. A leaf is pa. A bracket is va or chaa or ka. A kavaca is svaaha.Fish being Vishnu, the last deity called into a sacrifice, a svaahaa the close of the mantra might be indicated.
bracket(va,chaa,kara) – fish(a,ca,pa) – bird(sa,pa) -> Vasu(Vaasava-Indra), bhaaskara(the Sun),bhaasa(light),tejana(sharpening,rendering bright,the shaft of an arrow),chaatra(a disciple),asva(bird,horse,Asvins),subha(auspicious),upaasa(worship), vibhaasa(dawn),**vipaasa(a river)** etc may be indicated.
A patrii(a bird,fish,tree) is bhaaratii (speech,Sarasvati) also.Vikira(a bird) is mihira(the Sun).
Tej is to protect. ( ) is a kavaca (armour, amulet) as do

. sa or pa(from paada = pa,sa). Va(vaahu,water,Varuna) is pa(paada,bhaa,water).Patara(ray) is bhadra. The fish is netra(Indra). The bird is sakti (strength) and god. Hence this is Indra-sakti-kavaca or bhadra(bird)-asva(fish)-kavaca(vaacaka) or Bharadvaajavaacaka.Jhasha is a fish and jha is Indra or Brihaspati also.Jhasha is jha(Indra, Brihaspati) –ja(light),sha(a man),sa(god,a bird) and Pisces belongs to Brihaspati.

sa(bird) – ka(bracket) – ca(fish)->daksha (agni),caksha(eye),cashaka(a cup),sahas(light,strength)

Akshi (eye) is a pakshi(a bird,Garuda) and a matsya.The brows are brackets.The akshis form a kakshya(scales of a balance,an upper garment,the fingers),kakshii(a party to),sakti(strength,power,Durga) etc.

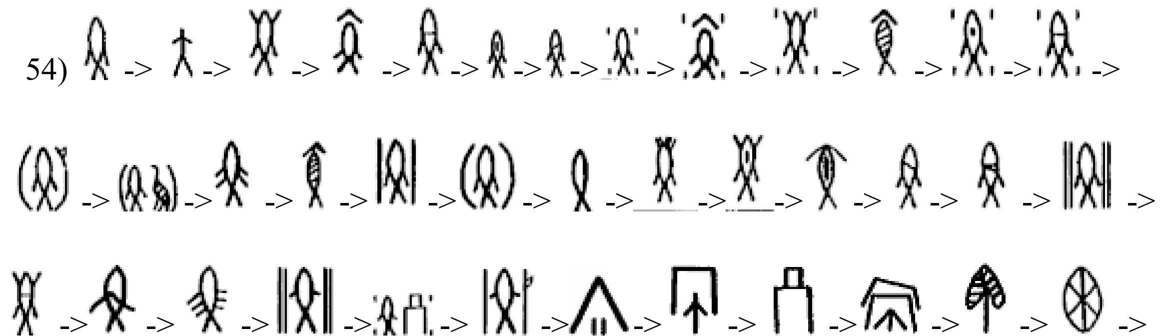
53)



Marshall no 93

A patri is kept in a bhadra(circle) in rebus to denote bhaa(light) and bhaasha(vaca-speech,the Sun).The cross(srii,bhadra,bharata) is a siri(fly) itself hence the rebus. ka,pa(circle,egg) – sa(bird),kha(khaga)-> Vaca,bhaasha(speech),kaasa (light), khaga (the Sun, a bird), bhaasa (light), bhaata (dawn), taapa (heat), pas (to see), paz (to bind),paasa(a rope), tava (strength), jap (to mutter in prayer), bhaj (to worship), pada (a foot, a ray, a word),vaca(the Sun), vaaja (food), zava (bathing), dava (fire), sava (a corpse).

A sava is kept in a coffin like the embryo in the egg. The former would be born into after life and the latter into life in this world.



(ra – mouth-Egyptian = rava – Bharata = the body of the fish=lips cf. adhara patra). Look at the following Egyptian scripts and Bharata Equivalents. Along with the trade of goods there was exchange of knowledge also. The presence of the mummy of an Egyptian and an Assyrian in the Indus Valley indicate this. Thus the Bhadraasva(Unicorn) became the lama(nara=agni,horse) for the Sumerians and lamassu (winged bull) for the Akkadians and Assyrians by just modifying the bhadra(vetra) into patra(wing). The Egyptians made the winged usat(Isis –ushas-aja)-wsir(bhadra- Osiris-Savitri-Horus-purusha-putra-varsha) deities out of the usra(bhadra-praatah) – asva(usha) pair. The fish mahisha is Savitri(Osiris-usra-bata bull=serapis =sravaapya=sravaayya) who is killed every year at the end of the seasonal(bhadra = bha-star,Rita –season) cycle.Isis aja rejuvenates him .Usha being yosha and kalya being kanya aja –Isis-is a female as seen in H-3305.The srava of the bhadra(cf.udaya=Hebrew uzay =yahveh has given ear=year)

is patra(wings) of Isis. The rejuvenated vrishaa(Horus=Indra=vrishabha) is .

Matsa(cf.Matthew) is mad(shine,praise)-sa(god,bird,with;ja-birth)= mahas(sahas,vacas) and shows the birth of light of the Sun in the north-east and the birth of praises to

him.The three symbols matsa aja and **Soma(Rudra= rudhira=sona of the sacrificed)** represent **bhuu**(earth ; matsa=mahisha=medina=nii-dina)=Rig, **bhuva**(aja=vaata=aakaasa)=Yajur and **sva** (sva=dva=asvi=yama=sama=mada=Saama,suna=svana=soma,usra=Rudra; ekaa dasa=Rudra)=Saama(second is bull horn sign and sama-equal **= ;u-sama=ushna=soma)** as per Aitareya:25.7.1.Matsa as mahisha is Varuna also.Cf. Jupiter is exalted (=head) in Cancer sign of the moon.

sa (sa = bird) a(a=akshi =uksha= pakshi)

ma(ma = matsa) wa(pa=pakshi)

As with the human figure attachments can be made to the basic fish figure.A bird is word. A fish is speech.Matsa is vadana(mouth,vacana=speech) .It is the sound box(ox).In Sumerian also ku,kua is fish ,gu(cf.Bharata-go) is sound or voice, gu is a bull,ga is a stable ,ka is mouth etc.Agna (fire) is jna(knowledge) and asva(bull,fire,speech). Word(bird,asva,fish,uksha,agna,bhadra,bharata) is god(John:1.1). Ravi is ra-vi(bird,horse) and rava(sound).Suurya is svara.

Matsa is ma(pa-water)-sta(seated);marta,manusha,mahisha(hence the inverted horns.It shows the sunrise from matsa without horns or rays. From the matsa-mahisha the one

horned -with small upright horns-aja – agna=asva = - is born and there after the double horned vrishabha is born),masta,hasta,vatsa,varsha etc.Drava is bhadra(bull,horse), srava(ear,hearing,veda) and a fish.

Matsa = vadana = vacana = vasana = asana = yajana = yatna

Thus the fish symbol can indicate sacrifice like aja(yaja).

Netra(cakshu=matsa) is na (like,bound) –sara(arrow,water) or sara(srii),especially

as + = srii(=devi ,ravi,bhaana)

See the following fish/bird/bull symbols

Bharata Egypt/Protosinaitic Hebrew Brahmi Greek

, 'alep ' ma alpha AA

Sumer/Akkadian Bharata

gu4 'ox' musen(bird) ud(day)



Compare with . It will immediately be noted that the fish is the inverted bull's head.Gu the Sumerian ox is go(bull,eye,word,ray) in Bharata.

Hence the fish is a go(asva = gavaya) .

(kaasara) = (gaatra) = gaayatri (that which protects)

Look at the English alpabets A and P which have evolved from the asva bhadra (fish=a,ca,sa,pa) symbol.P has a C at its head and a paada(foot) is the vertical pa + horizontal sa.

Alpha(aleph=uksha=asva) of Hebrew is pakshi(bird,matsa) in Bharata and Egyptian .Further aleph is aalaapa(speech) from rap(to chatter),rava(sound), lap(chatter) etc. Uksha(a bull) is aksha(eye),asva(a horse),usha(dawn,uktaa-single letter word as in H-3305) and ukta(speech) in Bharata.Dawn(bhaata) is light(bhaasa) and bhaasha(speech).

Bhaasha is bharata.Bharata is bhadra(a bull).Bhadra is patra(bird,fish). Asva is bhaasha or vaca (speech) inverted.Bharata is vi(bird,horse)- rata(ratha-a chariot).Bharata-vaca is bhadraasva and Bharadvaaja. For the Rig(gira,rica) veda Bharadvaaja is the head.Similarly for the Old Testament Muusa (Moses,mosaa-sunrise in Hebrew) or Musen(bird = word) is the head .

For the New Testament Matthew(matsa=speech) is the head. Now compare the Akkadian gu,Brahmi ma etc. with the Bharata fish. They are almost similar ,though evolved with the passage of time.Now see the bhadradvaya(double bull – one normal and one unicorn = subhadra, Bharadvaaja. In the vedic style there are actually three or four bulls in the figure including the vetra and the fish) along with the fish in the Bharata seal .Bharadvaaja fish is bharadvaaja speech.

Miina (fish) is also Manu.

-> Λ(a,nu,da,pa,ya,sa) + O(ka,ca,na,pa,ma) + / \ (dva,vi,pa,sa)

= aspa(asva=uksha=usha), matsa(masta),abda,paada,dvaadasa,Vishnu

-> -> (a,pa,sa)+ (pa,ca) + (ka,sa,ra,u,dra) = bharata(bhadra) gosa(dawn,myrrh).When we replace matsa with a marta we have the crucified Jesus here as Vishnu bhadra.

-> + -> -> ->

-> -> -> ->↑ A drava(fish) is sara(arrow,water) ; sara – va(water,like,Varuna) and sara-pa(water,leaf,egg,lord) in rebus.The head can have a top(pot,cap=cup) which is the kiriita(=giri-da,sa =hill=crest,crown), and a kavaca is svaahaa(wife of agni).A go-tra(go-sara) is a clan and a cow pen. can be a

parisaaraka(Sarasvati kavasha cf. Aitareya.8.1.2) or

paryagni(Aitareya:6.5.1) or sa-paada -> **sabda,sapta,divasa** etc.

-> (ca,pa,a) + u(above) + (a,pa,da,sa,go,nu)-> as,aasa,ausha(dawn),vas,vaasa,paca,bhaasa,bhaasha,paada,subha,suna,suunu,daanava(Raavana),sobha,puushaa,bhuja,gosa(dawn),nu(nava = hail!)- Vishnu etc.

We have already seen that a matsa(fish) is

Vishnu,asva,masta,marta,hasta,uksha(cf.vaaha=bull,horse,hand) etc.

A dot(the Sun) makes the fish a devi(ravi rising from Pisces.)

Vishnu(matsa=simha) is hari(a horse,a tiger,a lion) and hence we have the

matsa and simha incarnations for Vishnu and the half-tiger female deities in Harappa.The sign of the Sun is simha(Leo=5) and 5+7=12(matsa) where

the octave is repeated.

The three signs matsa(Pisces=mahisha =a,pa,sa,ma),aja(Aries = ra,ka,sa) and vrishabha(Taurus =a,sa,pa,ra,vi) denote dawn(**usha**,**praata-bharata-bhadra-bhaasha-word=AUM**) and morning in the vedic sacrificial diurnal signs and are hence the most frequent signs.Matsa(Pisces) as Savitri is Brihaspati(Jupiter).It is the fish leaping out of the waters of darkness.It is the dark buffalo fed with waters(light) from the pot of Enki(agni,heli).Sun light appears in northeast(matsa) ,sun rise and grow bright in east(aja=usha,sa and vrishabha=prabhaata,prakaasa.).Aja(the Unicorn) is the rising Sun and denotes Agni and is denoted by Ku-ja(Mars -the red planet is actually the red rising Sun).The bright Sun(su-kara) is represented as Su-kra(Rudra,Durga cf Aridra ruled by Raahu- the rays is the asterism of Rudra in Taurus.Rudra is Vritra-Indra himself and is called Candracuuda from Sankara-suura) and Soma(the Moon,suna- Indra,svana-sound cf the second note ri =D is the peak note) is said to be exalted here. The cycle of seasons also began in matsa- the first month of vasanta Ritu.Srii(raasi) is three and the three signs denote a unity-dawn.In mithuna(marta,Vishnu) there is matsa again showing the repetition in the cycle.Again kanya(Virgin) is kalya(dawn) and dhanus is matsa and sara is ma-rta(sara).Twelve signs come from tvashtaa(dva-sta) and divasa(tvashtaa=dva-sta).Those who follow the nirayana zodiac and claim “vedic” as their astronomy or astrology mislead the people.

The vedic zodiac is solar and tropical.The lunar nakshatras of the month begin with Krittika(tritiiya=the third lunar date =drisya=sight) which agrees with sunrise of the day and the vernal equinox. Hence the Sun gets six years,

the Moon ten(6+4) years,Mars seven(6+1) years etc.as described by Paraasara in his Horasaastra.

Fish or birds + numbers can mean the number of bulls or birds sacrificed also apart from their sales or purchase.

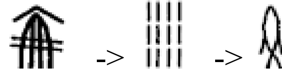
Let us try to read a famous seal in this context.

pa, va,sa,ra,drupada sa ,ka bhaasa(vaaja,asva)

= vaajasana,vaajasani,vaaja-daana,bhaaskara

dvaadasa(=aaditya) - aha prajaapati (Aitareya: 19.1.1).



avasa(king)-sa(god,he),jaya(hail,victory) -Drupada

matsa,ap,himsa,simha,mahisha – aja,yaja -

usra(bhadra),asta,ashta,gotra(=tribe,cowpen) =apta,abda,abja

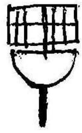
Drava is fish ,water and dvaadasa(twelve). Va (water) is Varuna, auspiciousness and protection(pa). Hence it reads vaaja(water,food,ghee,sacrifice) –sa(ca)-va or sava(sacrifice), bhaata(dawn)-sava(sacrifice) also.

The deities for dawn are bhaarata(Agni=bhaata) ,usha(Aja,sa) and Asvidyaya(ra-vi=dvi) (Aitareya:7.5.2)

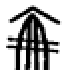
= asvamedha(equinoctial sunrise,sacrifice),mahisha-a-sura(bull=dhuriiya=suurya),dur-va-ca (Durvaasas) etc.Dvaadasa is pada-tri = patatri =Drupada(king)=prabhaata(morning),vaa-sa-ra(day) or Varuna,usha(Iisa) and Ravi.

Water is akshara(eternal), jaala(ash,net),jvaala(flame),sara(jala,arrow)





= pa(paana)+ ra(|) + sa(horizontal box;box = ox = voice)=bharata(fire,bhaasha,praatah) is the Bharadvaaja(arani-drona) symbol.Next is the unicorn –bhadraasva – aja eka paada which signifies aja(Agni=Bharadvaaja). Above is the inscription dvaadasa(matsa,Vishnu)- aja(sa) – vasana(vaasa=asva=house = matsa = vacana = agna =asana = yatna = yajna=apta)

 -> ↑(sara = vaasra = a house)-> ⋀ (pa,a ,da) + = (sa) + na(netra) = vasana(a house,cloth,vacana,pacana,bhasma etc.)

Hence the script reads vaaja(yajna)-aja(stop)-dvaadasa =12 rams for sacrifice or sacrifice . 12 = 12 yajnas(sacrifices=dvaadasaaha)

Taking the first letters of vasana(va) + aja(ka,sa,a) =avasa (king,food,asva), vaaja(food),vasu(agni,rays),vaasa (house,cloth),bhaasa(light),bhaata(dawn) and 12 ,we have vaaja(vaasa) dvaadasa= food for twelve(annapraasana),houses or pieces of cloth for twelve or twelve houses or twelve pieces of cloth etc.

The twelve lines can be vana(water,a house cf. matsya=pastya=a house),vaara(water,tail,count) also. Hence from water(vana),aja(agna=ra) and vasa(va) we have pranava(AUM).For the aja(asva,agna)

the masta is vasana , anga(limbs=anka=marks) is agna and vaara(water,count) is the tail.Aja(asva) is a viira(vaara) bhadra.

Prajaapati is varsha(year,rain)-pati(lord) as per Aitareya Braahmana (3.2.33) statement 'Samvatsara Prajaapati' and is also prajaa(citizen) pati(lord) = the king.Hence the chopping of the head of Daksha for his sin of sexual union(udaya = u- saya) with his daughter usha(dawn) by Rudra(putra=a son) is the theme of several scripts portraying the equinoctial sacrifice.This is the theme of Zeus dethroning his father Kronos.

Soma and Rudra ॥ are almost identical as soma is suura, suna, sona , suula etc.shown as the head of the deity in the sacrificial scene in M-1186.Siva is called candracuuda also.The samvatsara satra is called **gavaamayana.**

For it the deity is aaditya(the Sun) who is worshipped in the horned form since in the tenth month the go acquires hoofs and horns.(Aitareya: 18.3 .1-2cf.the horned deity in the seals).The Harappans followed the vedic lunisolar calendar of 30 daysX 12 months with the 13th month inserted to agree with the seasons.(Aitareya :17.6.7).

The head of Daksha(year) is chopped in the sign of matsa(mahisha =simha=himsa=medina=maatri) and replaced with the head of a ram to begin the new year. This **aja is the Gaayatri(prakaasa=rising Sun=ravi= vi =horse,bird**) itself.

Gaayatri is portrayed as having two wings(like Isis) as per Aitareya : 19.1.5.

Daksha's chopped head became fixed in heaven as Mrigasiirsha(nripasiras=head of the king,mriga=kirana=ray which spread towards the end of Aries) and a mystic being –the sarabha(prabhaa)-was born from the power of Daksha. The devas(Brahmins) used to

sacrifice manusha first which was then given up in favour of the Asva (=gauramriga=blue animal=mahisha=manusha),the bull,the ram and finally by grains as per

Aitareya:6.8.1.The fish is dvaadasa(aaditya,asva=mahisha=daksha cf.it is considered as the vehicle of Kaala as it is the year), is ekaadasa(Rudra) and the daughter of

Daksha is the aja(Isis),Jagati(Sakti) or Uma(iisa=usha) who is wife of Rudra.

The **numbers accompanying can be the number of mantras to be recited in a sacrifice**.Different numbers were considered for different classes like 360,720,800,1000 etc and the **selected mantras were those composed by the Rishi of one's own gotra.(Aitareya: 7.7).**

The Aitareya may be refered for more details on the yaagas like Somayaaga,dvaadasaaha,gavaayamaana,Raajasuuya etc and the details may be compared with some of the seals like M-1186.

55) -> + -> -> (ud)-> (ud-day –Sumer=usha,diva)

sa(sara)+ va,ra(hand,valaya)+pa,a(the larger legs) =vaasava(vasu),asva(usha),zava(a yaaga),sava(a corpse),srava(ear,hearing,food),avasa(king,food), dava(fire),ud(to flow,spring),Asra (an angle, tear, blood, hair of the head), aasara(fire), aasira(fire),asana(food),usra(a bull,dawn,the Sun),sara(an arrow)

This bhadra can be the Unicorn or Bharadvaaja (Bharata) also.

56) -> -> -> -> -> -> -> -> -> -> -> ->

Compare with the Unicorn bull .

A mushti (fist) has a muusha (indura,undaru,unduru ,vrisha- a mouse) in it. It is part of a bhuja (a hand) and muusha and bhuja represent puushaa (Indra - the Sun).A mahindhaka (mouse) is Mahendra(Indra). Hence Ganesa (agnesa, nagesa or mahesa) has a muusha as his vehicle. Ganesa rides on his bhuja (rays) as do the mighty elephant who walks on his bhuja (legs).Avrisha(bull,mouse ,Siva's bull is Ganesa's mouse) is Vrishaa(Indra). A matsa (fish) has a mushka(muscle,testicle,bhuja,little mouse cf. the jhasha symbol of intersecting circles) or pesi(muscle,vaasi=fire) in it as seen from the scripts.

pa,ma(circle) – va,u(hand) – sa (ear)→ bhuja (a hand), muusha (a mouse)



-> Unicorn bull

A vidaaru is a lizard or a chameleon.

a. A drumaasraya (chameleon) is Dronaacarya (Bharadvaaja). Bharadvaaja is bhadraasva (a Unicorn bull). Hence this script is similar to the Unicorn. A muulii (a tree, a lizard) is a muni (Rishi) and suurya (the Sun).

57) -> -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> ->

Budhna(netra=netri,Drona) or muula (srotas) is the

root(source,base).Avaroha is a climber plant or aerial roots.Anguli is fingers and anghri(anhri) is the feet , root of trees, etc.

Bradhna(soma,purodaasa,horse,the Sun) is

bhraajana(shine) and praasana(food) .Budhna(cf.Vishnu) is the Sun and his roots(rays). Bradhnaasva is the bhadraasva.Netra is root and cloth.

Any script or figure is a bhadra (auspicious sign). A patra (leaf) is bhadra, vriksha (a tree) is prakaasa (light); kara (a hand),griha(a house)-sa(equal),sha (a man). A tree is also called muulii (with roots= suurya-the Sun).Root is dru(a tree). Hence a hasta can be represented like a tree, a tail (the shape of a tree) etc.

ta,sa,va ->va (a hand,vaala-tail, Varuna), ta (a tail), sa (god, she, a snake, a bird).

Since it is a patala (a group) it is patara(solar rays), bhadra(fire,a king,auspiciousness).

na,va(ᐳ) + na,va (ᐳ) +na, va(ᐳ) …. -> paa,bhaa,prabhaa,netra

58)

-> ->

This is a vartii(wick,projecting threads,patri).Aanaaya is a fishing net. and aanaayii is a fisherman.

a) pa(| |) + sa(–)+ra(|)or pa(□) + fish(vacana) -> bhadra(bharata),Vaasava (vasu-agni,Indra)- bhaasana (shining), bhaashana (speech), vacana (speech).

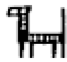
Vartii is a patri(sa,va,pa).Vartii is a tri-pa (a trefoil) also.

59) -> -> -> -> -> -> -> -> -> ->

Aasana is asana,aatmaa,vacana,vasana,panca etc.

A bhadra(seat,bed) is a pasu(dra=su as ra=i,u) with four legs. A bhadra is an aa(bha)sa(d)na(ra) or aasanda. A raajaasandii(a chair) is a sacrificial implement.Katva (a cot) is Vaasava(Indra).Patta (bhadra) is a seat(aasana) as do paryanka,prastara etc.A aasana(seat) is agna(fire) and yajna(sacrifice cf.aasandii used in sacrifice) also.Drona(Bharadvaaja) is a boat. Bhadra is vasu(pasu-Vaasava -Indra), paadapa (a tree=vasava), bhadra (bhadraasana-seat of the king), bhaasaka (causing to shine), bhaashaka (a speaker), vaacaka (speech) ,aasaya(a seat) etc.Vaasava is an aasaya(a seat).

a,pa(leg) – sa(horizontal line) –na,ha,va (arms) - aasana (a seat), bhaasvan (the Sun), pacana (fire, cooking), bhajana (worship),bhaasana(shining) ,bhaashana(speech),vacana(speech)

 -> compare with 

svaana aja

A paryanka or prastara is a seat.Suna(sunasiira,sona,soma) is Indra- the auspicious one. A sunaka is a dog.A svaana (a dog) is svana (sound), sona (fire, blood), jvaala (flame), savana (bathing, a yaaga), savana (the Sun, fire), dahana (fire), tapana (the Sun), nabhasa (the sky), dvaara (a door) etc. A bark of a dog is svara (sound, kura-Malayalam).

a,pa – sa – na,va -> tapana (the Sun), svaana (a dog), svana (sound),suna(a Indra,a dog),aasaya(a seat-Vaasava)

a,pa – sa – va - na -> bhaasvan (the Sun), aasana (a seat);aja(a ram) – na(like)

Aasana (a seat) is designed as an aja and a svaana(sunaka). It is not a horse (asva) even though asva is aasa (a seat),aja(a ram) -va (like), as is evident from the raised tail. It can also mean proshta (bhadra)- pada (name of a month).

60) -> (pa,na,ma,ka,ca)+ (sa) + (u,na,,la,tri) -> -> -> -> ->

u, pa,ka,ca ,na,ma() +sa()+ tri,na,la,u()→bhaaskara (the Sun),ushapa(the Sun),pacana(fire,cooking),vacana(speech),bhaashana(speech),

Drupada(prabhaata),va(| |)+ sa()+ ra, na() =bhadra,vaasra(a house) . Hence = | | .Vaasra is also vaasara (day).

In Egyptian also the vertical lines(box) give a **pa** as and horizontal lines or box give a **sa** as .

pa – sa – va(kara,sara) →vasu(Vaasava -Indra).Bhaaskara is Vaasava and Vaasu (deva).

1 -> 2 -> 3

Comparing 1,2& 3 we can see that = or usha(sakra) = aja,avi(sa=vi)

Ravi as a bird is Garuda. And his sign of rise is aja(avi,Aries).

61) -> -> (pa)+ E(dra=sa,ha,ra)-> -> ->

-> (trina=kara,hari)-> (Bharadvaaja)-> (su –hand –Sumerian) ->

se(barley - Sumerian) -> (Proto-Sinaitic) het ḥ (Old Hebrew)

A paariplava,and nau(nauka) are boats. A paatra (vessel) is bhadra (a king, a priest, auspiciousness, happiness, gold, a bull, a chief) and aasana (a seat).

A tarani (a boat,the Sun) is a karna(ear), trina(grass) and is kara(hand) – na(like) or harana(a hand),carani(a man),dharani(the earth),nidra(sleep),ratana(sex),ratna(a gem), a sreni(bhadra=a ladder or fence cf. pati=stair,veli=fence in Malayalam.Veli ketti bhadramaakki=made safe by fencing) which resemble the fingers and the palm ,zarani(a path) etc.A sreni is srii(the Sun)- na(like).Many of the symbols of early Sumerian and Egyptian(3200-3000BCE) have their counterparts in Bharata with similar sounds indicating the close connection of these people and the languages.Panca is pacana(fire,cooking), bandh(restraint),vand(worship), bhajana,vacana,nabhasa ,srava(sravana) etc.The Bible(Genesis:28.12) speaks of the dream of Jacob at Bethel(he used a bhadra – a stone - as his pillow) where he saw a stairway(a bhadra) resting on the earth with its top reaching to heaven (cf.the solar rays). Being hasta(cf.haath = hand in Hindi) it is su(Sumerian), het (fence in Proto-Sinaitic and Old Hebrew cf. kettu=binding in Malayalam).A nauka(boat) is mukha(face. The face is a box with a slit), sukha(pleasure) and hanu(jaw).

Hence the ladder symbol has sound values of na or ma(nauka,mukha), pa(bhadra,potra=soma vessel),sa(sreni cf.Sumerian) and ha(hasta cf. Hebrew).A sreni is also a vana (tree,house) , bhaama(the Sun) or bhaana(light).

62) -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> (**ajaasva** of the Hebrews .First triangle-upright one- is aja and second triangle is asva). The head is a bhadra.Srava(ear) and hasta(hand) are bhadras.A dot or line is a bhadra.Bhadradvaya(double bull=double line) is subhadra,suprabhaata and Bharadvaaja(prakaasa).Double(dvi) bull(bhadra) symbols in ancient seals indicate this.Ap (water) is apa(wrong,sacrifice) and av(to protect). Along with the Unicorn(one line+one bull) this symbol(two lines) is one of the most common in Harappa since the civilization belonged to the Bharadvaajas.Dvi is ravi(the Sun),vi(bird,horse), and vid(knowledge) and ud(udaya,diva,siva).The horn being bhadra(bull,0)is u(usra,candra) like all pa(va), patras(leaves),triangles(patra,vadana) etc.and is usually written at the top to indicate this.It is also dvija(cf.Bharadvaaja=bhara,vara-dvija) or visva(usha,especially in the double = sa,vi – dva = dvija ,visva form).

Indra is ina (the Sun), yama (two),iNa(two) - dara (slit,hole), rada (teeth), sara (arrow), tara (fire, tree, boat), cara (a person, jata, a die), kara (a hand, ray), hara (fire, Siva) etc.Suna is dina,jina,Sukra,sona and Zoma.It is the two horns of the bull(the Moon,dawn) and suurya dhuriiya=bull=svara=ri,ra).Rudra(usra =dawn,bull,Sun) becomes Mitra(=mahira=makara) at noon and is born as Christ(the white priest) in the sign of Makara.

ra – ra →ra (the Sun god, fire, sound),raa(gold,to give,prosperity,wealth),rii(to go,kill,sound),rayi(water,wealth);

ra-vi(bird,horse,soma,twocf.dvi=two);na – yama(nayana-eye),na(ina-the Sun)

Sinve it is vi and vi is a horse it denotes the asvis(asvins,asvinikumaarau) also.

In the line alphabet each line is a ra or ka or pa(from rekha,bhadra) and these may be added up to form words and alphabets eg: dvi -pa is an elephant which is a bhadra (*pa*),tri-pa is a patri ,a bird which is a *za* etc.

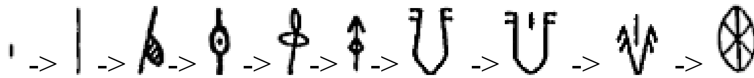
da(dvi) –ra(rekha) → rada (teeth), tara (fire, a tree, a boat), sara (an arrow), dhara(the earth),daara (a wife), da (wife, to split)-ra (fire)

dvi,tulya,sama → dvi (two),ravi(the Sun),vi(bird,horse), dina(day), tuvi(many,strength), rava(sound, the Sun), tava (strength), ravi (the Sun), deva (god),devi(goddess), svi (to increase), tulya(equal, suurya - the Sun); su (goal) - vi(bird, va - Varuna, water, hand). One(uni) is agni(ra=asva,not dva) and two is water(nara=na-not,ra-agni).It is na(water) according to Brahmaa. The symbol V(bhuja) is hence the symbol of 2and 5. God created water on the second day of creation.(Genesis: 1)

ll = vi = hi(haya= horse) =vihaa(the sky,become expanded,bird,arrow etc)

63) Counting in the Indus script.

1. The number system was based on the srii(one) is three, panca is anta, eka is dasa(cf.Sumer dis,das=one),sata etc. principle.Hasta(hand =five = bhadra=0,5) is the primary system of counting.Aksha(a digit) is hasta (a hand). We have long forgotten that when we speak of the digits of a number, the digits indicate the fingers(digits)..



Anka( ) is agna(fire,the number one),gana(groupcf.Akkadian kiinu-to count) , ganana(calculation),janana(birth),vaahana(vehicle) etc.

Vetra(a staff),potra(vajra,a weapon),methi(medhi -a peg for tying catle),salaakaa (arrow,a bone,a stick),paridhi(a sacrificial post),pariirana(a stick),yashti(stick) are all sticks.Indra carries the potra(vajra) and Vishnu carries a totra vetra(a rod).A vetra is a dru(a tree) or dra(ra,rada). A ruler has a sceptre and a traveller has a stick.

= ya(yashti),ra(rekha),na(netra) and la(lekha).

The long line is a vetra or bhadra (a pole,a cipher) or bharata(agni) and can hence denote , 0 or 1. Aja is aga(1),sa(1), eka(1) , dasa(10),sata(100) etc. Bhadra( ) can be a cipher(0),bharata(fire=1),panca(5=the five spokes), shat(6= the six spokes),pancaasat(50 = 5 spokes and the outer 0 cipher) ,shashti(6 spokes + 0 = sixty), sata(is reverse of dasa.Cakra=raksha= ra-1 + kha-cross - na =0+ ca =0.Hence cakra= 100)

=(eka ') + dasa = ekaadasa(11= eka-stha) = =usha(aja=unicorn)

Gana (group, number) is born of agna(fire,one).Hence all numbers indicate agna(na ,ra,ka) by virtue of being a gana (naga – the Sun) . Hence one book of the Bible is called Numbers also. Two is eleven and eleven is one.Hence

tadaahuryadekaadasakapaala purodaaso dvaavagnaavishnu(Aitareya Braahmana : 1.1) which means the oblation in 11 kapaalas(pots) can be given to two - Agni and Vishnu. Interestingly agni(1) + Vishnu(12) + ekaadasa(11) = 1+12+11=24(the number of horas of the day)

Sa is the first svara.

Aga or agna is eka(1) and na(0) and is a, e = ka . 1+3 = 4(bhadra =paada =catura =cakra) =1(0) = a,e , ca ,pa

4+3 = sapta = savitri = cakra = sarpa = bhadra =1(0) =a,e,sa,ca

4 X 3 =12 =dvaadasa = tvashtaa(tvashtri = savitri) = aga

Compare the symbols 1,4 and 7.They are similar.12=1+2=3 .It is the symbol on the head of the Harappan deities. Three is srii = usra =u.

2.

-> -> -> -> -> -> -> -> -> -> ->

Dvi is vasu(pasu,vadhu), ravi and dvibhadra can be subhadra. Va (do -> hand,dvi-two),yama (zama -> = -> two, sa = ma).Alternate yellow and white lines or streaks usually show ‘vellakiiral’(dawning-day break) .cf.Sumer mina = 2

Λa is i, vi,an (ana) etc. cf. .AnaΛ is ina॥, yama॥,suna॥,zama═ (Zama is

za and ma)and zoma . The double horned bull is the Moon as his kala is kaala(time,night) and is denoted by the mahisha(buffalocf.manusha-man,Mahesa-Siva) and is sacrificed. The Unicorn is the Sun .The meeting(ama,yama) of the two in Pisces is

denoted in this seal M-298.  Soma the Moon is said to be exalted in the sign of vrishabha ,the second sign which is said to indicate speech(ukta-uksha-usha).The sacrificial soma (the juice of Ephedra) can also be draaksha(=rakta,raksha cf.Holy Communion),sona(cf.blood of sacrificial animals or humans),sukla(=su-jala;soma is also tanu –the body and su-ma=su-jala. Yaaga is also saya.In the asvamedha yaaga, saya was compulsory.Udaya is u-saya.).Sama = is sa.Making it vertical(u) as

॥ is u-sa(**usha** = **raaja**) or u-sama(ushna) which makes it the representative of vrishabha(Taurus)=Rudra=Horus..

kara- kara → dvikara (two hands, two rays);deva(god)-

arka(the Sun),kara(ray)

→ divaakara (the Sun, maker of the

day),sviikaara(sviikarana-welcome,reception).Yama is ma or na as per Brahmaa(sravana).The number two is the two horns of a bull and the second sign of the zodiac is the bull(Vrishabha=Taurus = vrishaa= Indra) itself. The first sign goes to the

Unicorn (aja-asva=agni) since the horns(rays) of the Sun are mild in Aries.In a similar event Aruna is made anuuru(half- bodied,without thighs) to represent the light appearing in Pisces.

The two paada(bhadra - leg)s form a ,i, ga, pa,da,ya,ra or sa.

(Bharadvaaja=savitri=patri) = (bhadraasva = Unicorn ; paada=bhadra + asva=agna = | placed on the pada. In the lamassu concept five feet are also used for the bull hence.).Also Taurus ,the double horned bull is a ga(go).

form a pa(va cf.writing on door panels) as seen in the Egyptian (pa) and sa

,combining of which

gives the pada (foot) which is b(figure of foot) in Egyptian.In Egyptian a ba is a leopard like va (tiger) in Bharata.B is also the soul as

pada (word,foot) is bhaasha(vaca=speech .cf.aatma=rasana and the Pentecost in the Bible - Acts: 2.3 where the Holy Spirit descendend in the form of tongues of fire putting fiery speech into the mouths of the disciples of the Christ.) and bhaasa(light).

= dva( ) + dasa( ) = dvaadasa

Ra(ravi) is the second svara.It is the peak svara,the bull among the go(cow,word)s.

-> (paana,paaNa)

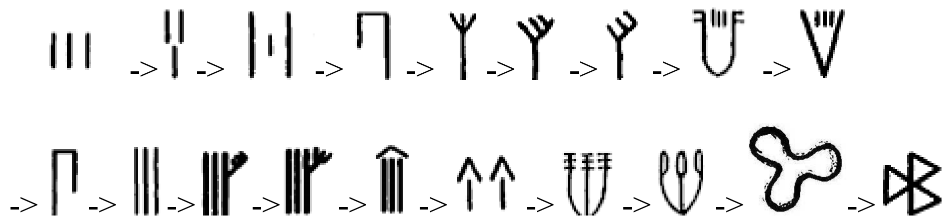
Ravi is nahi(na=nil;suurya=suunya),mahi(ma=gratness), ahi(a=a snake)

and avi(a=Aries).Vi(va = bird,arrow,horse) = ra,na,ma,a,ha etc.

Dvaya is toya(water),tuula(chaff,panicle cf.amsu),sona,suna,soma etc.

and svaya(increase) and zvaya(self) also.

3.



Tri is srii and drii . Tra is sara(2+1).Gaayatri is trika(Durga=usha =Iisa=Isiscf .K-50).

Anka(agna) is a hook.Varaanga is the head and the vulva.

Ciira(line,rag),traa(to protect), sraa(to cook),srii(to cook), srii(fire,speech,light), srai(to sweat), traya(three) srava(ear,hearing,food),sraya(refuge),drava(water,flow,fish) etc. belong to srii.cf.Sumer es = three.

tri,tra → srii (the Sun, prosperity, fire), tri (three),tara(fire),sara(arrow),dru(tree)

Pra(tra,dru = | | |) + saakha(branch) is prakaasa(vriksha =) in rebus. The vaara (tail) has also implication of times and hence three times is also indicated.

tri-na → netra (eye, Indra), trina (grass, Indra, Mitra,hari,kara), nidra (sleep),kriina(purchase)

traya → traya (three, a third), kraya (purchase), sraya (refuge), yaatra (a journey), traa (to protect), tara(to cross,fire),sara(arrow,||| -> -> ka)

Hence Gaayatri has six(ka-3+ traya-3=6)

letters in a paada(line).

ra(|)–pa,ya, vi ,va (||) -> ravi (the Sun) ,raya,vara,para ,pra,vri ,

ruupa,pii,vii

A sa-tra(house) or tra-sa(heart),adhara(lips) or aadara(respect) is a pa-tra(bhadra) is seen

in (dva= a,pa,sa,da) + (tra) = =

In astrology the fifth house is said to denote the heart.Bhadra is pa(water)-drapsa(drop)

and atharva (svara =pada=veda) also.

-> ra( ) – vi( ) - > ravi – patri,arani ,Savitri.

It has the sound value of ra and vi from ravi.

ra,pa – rada,vi,ma,ya → bharata (fire), praata (dawn), bhadra (fire, a king, a chief, a bull), vajra (the weapon of Indra), vadana (face), padra (a village), pajra (a rich person), raya (rayi-wealth), rama(sex), maara(Kaamadeva,killing),ravi(the Sun)

Bharata (bhadra) is a hearth.

tri,traya,tra,ya → Y, **srii** (the Sun, fire, light, prosperity), tri (three), **rati** (sex), rata (sex)

Hence the trefoils are shown on the Linga stand in DK 4480 <<DTIS page 218

Fig.12.8>> Three lines denote **ma** which is samaya(time,trikaala) and samaya is sayana (sex) too.Tripaada is prabhaata and Drupada.

mu-kha → mukha (face), sukha (pleasure, happiness), mu (three) – kha (the Sun, a cipher), hanu (the lower jaw bone)

pa - tri → ->

tri (three) – pa (the alphabet, leaf, egg, water drop)

→ patri (a bird), adri (the Sun).Ravi is ra(fire)-vi(patri-bird).Khaga is the Sun and a bird.

Patri is **za**(bird,god) or **kha**(the Sun).

ra (|) – vi (| |) -> ravi (the Sun) . The three nails of the crucifixion indicate **ravi** ,the patri.

tra(= 3) +sa, dasa(=10) ->satra, tryodasa(13)

Ga is the third svara.Ga is aja.One is three.Hasta is ha(ga) and bhadra.

4.

-> -> -> -> -> -> -> -> -> -> 4

ma, na,bha, va,ha →ca(catura),sa,ma,na, ha,va (shine,hair, water),

pa(=water=paada =bhaasa,bhaasha),ra(light)

It is bha according to Brahma(cf.bhaa,ap,aabhaa,bhaata,bhaasa,paada).

catura (catvaara = four), turiiya (four) → catura (Durga), turiiya (suurya - the Sun = suunya - a cipher)

Visva(| | | | = vi-dva) deva is usha deva.

God created suurya and the lights in the sky on the fourth (turiiya=suunya) day (Genesis:1) .cf.Sumer limmu = four.

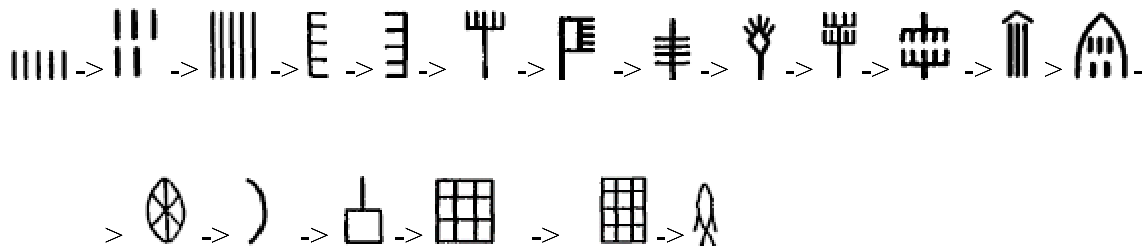
ii(ra + ra + ra + ra) -> Srii,Kaama;to go,to spread

Aja(eka) is repeated in kataka = ka(| | |)-sa(with)-eka(|) since 3 is the terminator.This evident in a (| |) + vi (| |)=aja(eka) = dvija(dvi-sa) and asi(pati) as adhipati.

Turiiya(dhuriiya=bull) is suula.

Ma is the fourth svara.Brahma is prathama(one,the first)

5.



na,ja,ha,ma,pa,va,ga → ma,pa,va, na, ja, ha (water, light, hair)

It is ga(gava=bhadra =pa) according to Brahma.cf. Sumerian buzur = hand,palm.Bhuja is bhadra and putra(saakha).

Panca can be made a tritva tri(| | |=3) – dva(| |=2) = =Pa(||)-tra(|||) . Hence Siva(srii,diva) is panca(bhadra)mukha(vadana) and has five

faces(sira=srii=bhadra=vaasara=vaasra=a house).See the vasana(house,cloth) and

vaajra(house = 5) scripts also.cf.Sumer ia,i =five

from kara(=kai=ai,i).A hasta is a kara (=sara=5) and is ka,ra(=light) too.

panca → hasta (a handcf.Sumerian kisib=hand), matsa (fish),masta(head)

panca (five,broad), bandha (relation, restraint),vadana(face), vand (to worship), vaanchaa (desire),

tapana (the Sun), japana (prayer),vacana(speech),

bhajana(worship),pacana(fire,cooking),

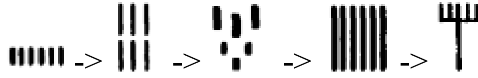
Cyavana (a sage),vasana(a house,cloth), hansa (a swan,the Sun), simha (a lion);vaasra(house,day), bhadra (a king,a chief, a bull,happiness), vakra(curve),vacana (speech)

Bhuja (a hand) being panca (five) there are panca bhuutas (five elements,hamsa bhuja-sunshine). Pancama (fifth) is sex and santaana (a son). Hence the fifth(bhadra) house of a horoscope is called putra bhaava (house of sons).

God created fish (matsa) and the great creatures of the sea on the fifth (panca) day (Genesis:1). Fish is bhuja (a hand).Matsa is hasta and anta(end). Five terminates counting on a hand.

Pa is the fifth svara.

6.



shat → shat (six, sa-like,aja=eka), tra(three=3)-tra(three=3),sat (god,being), jata (matted lock of hair), teja (splendour, light), dasa (ten), chataa(light, lines indicate light.),tara (fire), sraa (to cook), traa (to protect), jala (water), sara (arrow), pada (foot, ray), sada (assembly), sadaa (always), rata (sex), tra (three, rati-sex) ,naasa(ruin),satru(enemy=sadru=falling) Six is sex. Shat is sha (a man) – da (giving), ja (birth) or sha +sha (two people) -> sexual union. Hence god created man (sha) on the sixth (sha - t) day (Genesis: 1).cf.Sumer as =six compare with aja(eka=one on the second hand).

dvi -tri → Saavitri (the Sun), Srii devi (Lakshmi) Shadbhujaa(bhuja=hasta-five + arm-1=6) is Durga or Candika).Drapsa(drops) is Saavitra (the Sun).

According to Brahmaa this is va(kavaca-hasta,pa=water.Saaya is paya = water).

A paadapa(prabhaa – light;paada = 4+pa = 2 = 6) is hasta(kaasa –light).

Since with six the bhadra(bhuja) is complete the bhadra(long line) system

is not applied above this.However the ankas(small lines) extend even upto

24.

-> patri = pa(vi,dva)+ tri(ravi,rati,srii) = + =tritva(trinity)

Dha is the sixth svara.Savitri is a patri.

Six(6) is nine(9). Maanava (man) was created on the sixth day but

maanava is navama(ninth) also.

7.

-> -> -> -> -> -> -> -> (b-Egyptian)-> 7

Multiple lines indicate water and water alphabets like pa, va,ma ,ha na,,ja,raya

etc.Bhaa(light) is pa(water) or ap(water).cf.Sumer imin = seven (from ia,i =5+ mina =

2).It is na(||||) –tra(|||) = netra(=2 on the second hand) in the Bharata system.

sapta → Sabbath (the seventh day feast), sapta (seven), sabda (sound), tapasa (the Sun), cakra (a cycle), sarpa (a snake), tavas (strength), divasa (a week day,there are sapta divas as to agree with sabda and tapasa), vasatha (a house), vasta (a ram, Aries),Savitri, savitaa (Indra,the Sun),apta(yaaga), abda (a year.The Jews began the abda in the seventh month); sava (a corpse, a yaaga,seven;seba –seven in

Hebrew and Aramaic.) - ta (a tail), sa (like), da (giving), ja(light)

→ sa (god,like) - pada (a foot,a word),paada(four).

Hence sapta is sa.It has the shape of the foot and the four(= sa = the four feet = the four pillars of a house etc.)

According to Brahma it is Ta(sapta,padacf.b of Egyptian) and da is a wife(the seventh house);sa(god)- ap(water) - da(give)

-> sapta (cursed), tapta (hot), hasta (a hand), kavaca (an amulet, armour, protection), patasa (a bird), pada (a foot, ray,word), sapta saptii (with seven horses) is the Sun.

A sapta(seven) completes a cakra (a cycle,an octave).

Being like a sava (a corpse=pada) good took rest on the seventh (sapta, Sabbath) day (Genesis:1). Sava is also avasa (weak) and asva (a horse, a bull). Hence the Sed or Asvamedha feast on the seventh day, seventh year etc. The cross is a corpse (of the asva). The Gospel has a go (asva) - spell about it.

A turiiya(four = 4) + tri (srii = 3) shows suurya srii (sunshine) and seven (sapta=tapasa).

sa(| | | | = 4) – va,dva (| |) – ta(dahana=1) -> sapta (seven)

sa(| | | |) – tra(| | |) -> satra = vaa-( ) + sa(sapta = 7) = a house,speech,cloth etc.

Sapta (seven) is satra(a house), gaatra(the body),vasatha(a house),pastya(a house,a man),talpa(a bed), divasa(day),tavas(strength),tapas(penance),patana (fall),sakta(strong), satva(being),vashat(a mantra for oblation) and kavaca (a bracket or armour). Sabda (voice) is vaacaka (speech). Saptakavaca is tapasa (the Sun) – kavaca (an amulet=vaacaka). Saptabhuja or saptakara is tapasa (the Sun) – kara (ray) or sunshine.The hands (va) form a natural kavaca (shield,bracket) around the body(hasta = raksha).

sa(4) –tra(3)- va(2) -> saavitra(the Sun), dravana(flow), nava(nine),nabha(the sky),Drona(Bharadvaaja), saravana(grass),sravana(hearing,veda,an asterism) etc.

Ni is the seventh svara.

= sa + ( ) va + tri = Savitri (Gaayatri) =sapta = sabda = kavaca = vaacaka

8.



The patri (= vi = sa=ma) symbols indicate Sa-avi-tri(Gaayatri).

Ashta(8=7+1) is hasta(hasta-5+3=8) , anta(end) and ekasapta(eka-abda=1=agna) also.Dvaashat(6+2=8) is patatri(Savitri) and tvashtaa(Brahmaa).Dvi-catvaara (4+4=8) is dvija(divasa)- dvaara(door) or morning .Dvi(two,vis)-pada(deva) is

Visva(vasu,usha) deva.

cf.Sumer ussu = eight (from ia,i = 5 + es=3)

ashta → ashta (eight=a-not,shat=6), hasta (a hand), asta (setting, end,a house), dasa (ten), shat (six), ishta (as desired, favourite, a husband), ajaata (unborn), a(Vishnu)-stha (staying), kashta (hardship) ,bhadra (a cipher), arka (the Sun), aashaada (a month), vasta (a ram)

According to Brahmaa it is va(vaasa,vastya).Ashta(va) is shat (va). And hasta (va) is a kavaca(va).Ashta being shat Gaayatri is said to have eight worded lines in

Ashtaakapaala Agneya
ashtaaksharaa vai gaayatrii
gaayatramagneschanda
trikapaalo Vishnava: (Aitareya Braahmana :1.1)

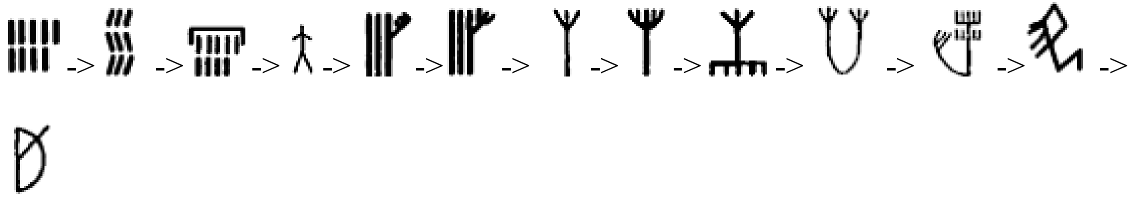
Eight kapaala(pot)s are said to represent agni as in 8 the 1 is repeated aftrer 7. Kapaala(svara) and devata(sabda) denote the alphabets and words.

Ashtavasu-eight vasus- is arka-vasu or hasta(ray)-vasu(ray)

dvi – turiiya→dvi (two) – turiiya (four), suurya (the Sun),suunya(a cipher)

The symbol for eight is two suuryas (suunya – a cipher). Ashtapada is a spider (srii – the Sun, a spider) and ashtabhujaa is Durga (suurya).

9.



Note Sumerian ilimmu(nine) from ia,i = 5 + limmu = 4

pancaa(pa)+ turiiyaa (na)→ nava (nine,praise), nabha (the sky),

paana (paani – a hand),baana(arrow), vana (a house,a tree ,water),

phana(a snake cf. compare 9 with or)

sava(the Sun,a yaaga),bhaasa(light),paada (feeet),bhaata(dawn) ,tava(strength),dava(fire)

Turiiyaapanca is suurya (the Sun,suunya=a cipher) – bhajana (worship),vasana(house). Panca-na is pancama (sex), vancana (deceit, betrayal), bandhana (restraint) and vandana (worship).

According to Brahmaa it is sa.

Paana(hand) + vana (4) = paanavana = maanava = navama=9

The symbol for nine is the man symbol.Nine is the king of numbers like man who is the king of creations. Compare this with “srakve drapsasya dhamata: samasvaranniti nava paavamaanyo nava vai praanaa:praanaa nevaa smiim staddadhaati” (Aitareya: 4.3.1)

which implies purification of soma and the nine breaths constituting life. na(||||)+

pa(|||||) + ṅa (Brahmi) = navan(nine)=bhavana,nabhasa

sarii (a water fall=srii = the Sun) is made sariisripa(a snake) also.

10.

-> -> -> -> -> -> -> -> ->

Dasa(Sumer dis,des= one) is dvi hasta(x = v + v) and sata(hundred) in reverse.Ten is ha,hu,a or u in Sumerian.It is desa(place) , teja(light), dasa(state,situation),stha(seated;sa-like,Tha=o= cipher), and naasa(termination).Subhadra(bhadradvaya-Bharadvaaja) = 10.

A man(agni=1) holding an arrow(baana=9) can be 9, 19 or 91.

Is dasa nine or ten? Sa = 4+ da(do) = 5 = 9. The Egyptian psd(nine cf.pattu=ten in Malayalam)or the Hebrew tesa(nine) indicate the same.The relation of navan (nine,Sumerian ilimmu=nine) and nava (new,young,praise) is hence clear.

11.

-> ->

Rishabhaikaadasaa gaavas(cows that have a bull as the eleventh).Note the bull (the stick,the man) among the gaavas(ga=5=hasta,cakra). Ekaadasa is eka(1=aja=10=dasa)-sta(seat).It is seat of the second sign Rishabha(Rudra, Indra,Horus) on Aries ,the first sign and seat of

the number one(1) on the number 10.

12.



Compare this with ganaanaam tvaa ganapatim …..Brihaspati(Aitareya:3.4.1) and Brihaspti as the lord of the twelfth sign.Vrija(a cowpen) is varsha and praja(prasava=pra-sava).

Dvaadasa is tvashtaa,svasta(svasti),Savitri,divasa,patatri,Drupada(king)etc.

The twelfth sign is matsa.

Trituriiya(3x4) is trisuunya(srii-suurya) and trisuula or

tri-na(3x4, 3+1) .Tri-na is netra(eye = 2) Mitra,Varuna(T=V)

Indra ,hari(Vishnu,Indra,horse),kara etc. Four is foot and zero.Va[6=)]+va[6=)] =

dvaadasa))=12. **Bhadra** is pa –drapsa or **drava** also.

A fish is (da) + ca( ) + (dva) = dvaadasa = 12 (Pisces)

16

=16/64/88

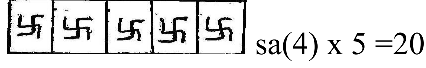
Shodasa(16) is sudasa(good period). Hence it is the period of Jupiter in astrology.

18.

-> (da + sa = dasa + 8 = 18)

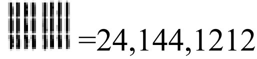
Ashtaadasa(18) is asta(end,night).Hence it is the dasa of Raahu (raavu = night) in astrology.I t is also ashtavasu.

20

 sa(4) x 5 =20

vimsati cf.Sumer nis = 20. cf. “Panca suuktaani sasyante”(Aitareya: 30.3.19) indicates panca as pangktikaa candas,yajna ,pasu etc.Sara(srii) is panca(five). Pancasara is kaama(Gaana=naga=mahaa)deva.

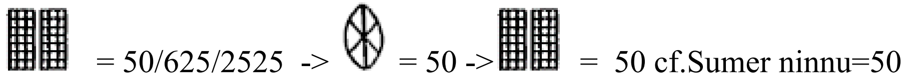
24.

 =24,144,1212

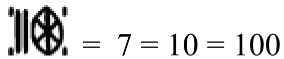
Caturvimsati denotes the 24 horas(12 of day and 12 of night) of the day.

Dvi-bhadra is subhadra and Bharadvaaja.

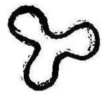
50.

 = 50/625/2525 -> = 50 -> = 50 cf.Sumer ninnu=50

100.

 = 7 = 10 = 100

sapta = hasta = dasa = sata =st(Egyptian)



tripatra=threebhadra=1+00=100

1000.



sahasra = sa(four dots=cross=catura=bird) –hasra(patra=bhadra = 0)= 4 bhadras = 1+ 000 = 1000 cf. Sumerian lima = 1000 (miina a fish is a bird)

Birds denote the number thousand.

A FEW MORE NUMBERS

= = + + + = 1+ 5/0 +5/0 +5/0 =16,1000

= sa(4) + fish(12,bird=1000) +bhadra(0) =16/48/480/4000/40000

= = dasa(10) +traya (3)= trayodasa(13)

= = dasa(10) + catvaara(4)=caturdasa(14)

= dasa(10) + panca(5) = pancadasa(15)

All these numbers have to be verified from actual text contexts.

64) -> -> -> -> -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> -> -> ->

-> śa (Brahmi = sara)

Obviously this was a culture of bugles,drums,weapons ,shields and wheels.An aayudha (yuddha) being udaya(sunrise) and suuya(sacrifice) had special significance in worship of the Sun god. A sara is a sira.Pa (a leaf, protection,water) and ka (head,water) can ba a sara(arrow,water).Astra(arrow=a) is asta(a house=a).Pranava is sara (arrow) – vaana(baana – arrow) .Silii(a spear) is srii. Saavitri is sa-patri.Siri(an arrow,a sword) is srii.Hence Peter drew out a siri and cut off a srava(prabhaa) of Malchus(matsya,prakaasa,praceta) as per John 18:10 .Heti (an arrow) is heli.Asi is a sword.A netra(eye) is netri

(a leader) and is na(like)-sara(arrow). A sara(sriga) is a raaja and a naaga

(a snake cf.naagaastra.).A sar-pa(snake) has a sara in it. A dra-va(fish) is sara(arrow,water) –va(like,water cf.miina = naara,niira=water). Compare

-> ->

patra(a leaf),kanapa(a spear),praasa(a spear),hala(a plough) → patra (a leaf-> pa), bhadra (a bull, the king, happiness, auspiciousness,a cipher or stop), bharata (fire, aking), varsha (rain, a year, a place), vajra (the weapon of Indra, a diamond),srava(ear,veda,food) etc.Since it has reference to the king and the bull and has the appearance of a tail, it can indicate the Sed or Asvamedha festival also. As kanapa or hala it indicates a man ,a husband(cf. kanavan- a husband-Malayalam) or a ruler.Rudra is

ru(arrow,rava)- sara(arrow).

A parigha was a club studded with iron .It is like a druna. A druna (scorpion) is a taruna (youth).A druna emits visha(poison) and a taruna ejects biija.The sign of Scorpio represents the strong morning Sun who begins to prick with his stings(rays).A druna can denote drona (a measure,Bharadvaaja etc.),druma(a tree),trina(grass),maatri(mother) etc.

A musala was used to clean rice.

A bhuja is subha,pasu and yuupa.

Let us read a few implements of which the most common on the

seals is the spear.In the seal K-65(DTIS page 253 Fig 14.25.Two warriors are shown to spear each other on the chest holding a virgin between them.Siva and Durga carry a suula. Muruka and St. Thomas are portrayed with this implement and it was the weapon used to pierce the chest of Jesus on the cross.Hence this is an important worship tool. We can even today see suulas mounted with lemons being used as worship tools.So what is the significance?

A suula(trident) is su(good)-la(Indra)and suura(suurya) in rebus. In the seal K-65 tigers(suura,hari,vyaaghra) are also depicted to indicate this.Hence it is the worship symbol.

A praasa(spear) is praatah (dawn).Breaking vakshas(chest) with praasa is breaking of ushas(daybreak=vakshas,uksha,ajaetc) at praatah.Breaking the gala of a bull or ram and letting out rakta has the same effect as daybreak is the principle of animal sacrifices.Rakta flown is raksha (prakaasa).The Marana nritta(dance of death) of the victim was portrayed as madananritta with a kanya(kalya).This is aso

achieved by breaking lemon(soma cf.jona in Malayalam),cucumber(soma cf kum-bala in Malayalam) etc. and applying kumkum whereby the sacrifice and flowing rakta(raksha) is duplicated. Breaking coconuts(soma = madhu = ten = honey .Coconut = ten –kaay in Malayalam) also has the same application.Thus usha (dawn) is vadh (to kill ;uta = to break in Malayalam) and ush(to burn,the fire sacrifice).The kanya shown between the warriors is kalya(dawn cf.Bharatakhanda = Kumaarikaakhanda).The kalyaana(marriage) of Cana(kaalai-kalya)in John:2 is also woven from the same threads.Usha is the yoshaa.The marriage is that of usha with the Sun.

-> **I** ra + Δ (u,va,pa) = ru(arrow),rava(the Sun,sound) -> **I**

(ra,i) + ▬ (sa) + Λ (a,pa,da,sa) = asi(cf.aajya sastra supposed to represent Braahmana by aahaava,kshatra
by nivida and vaisya by suukta – Aitareya Braahmana:10.1), astra,praasa,bhadra,pati,sasi,saci,subhra(since pa is above sa supa follows),subha etc.

-> ⋃ ca ,sa + | u(being above) + 0 na = suna(Indra),suula(trident),sona(blood = rakta = raksha = prakaasa = soma – moon,water,madhu,moda etc.Soma is actually light.It is sona(blood,fire) and sukla(semen=rakta,raksha),svana(sound) etc.The trident represents sound(AUM) from soma(candra = pranava in

reverse.) To clarify this further look at the following inscription H-9

written over a Unicorn ||||/||| drupada [fish sign] avasa =king Drupada



The fish is Savitri and a ca,sa,ma, pa(cakshu,matsa,pasu) and go. ||||

is visva(vi),asvi(a) and pada(pa,da) .Ca+ pada is sapta. ||| is tri(srii) and tra(dru,tara,sara,rata,ratha,kara).Hence it isVisva-i(ni) – tra =Visvamitra ; saptakara, saptasara, saptaratha,saptaasva,padatri(=12= patatri,Drupada=king=sapta).Sapta isDrupada, cakra and sarva.Hence this is Sarva Srii Visvamitra.Also from this we have sapta as netra , na(ni) and Savitri.It is sava(water,yaaga)-srii(the Sun).

We have tri, tra(|||) + na,ma,pa(||||) +ca,pa,go =ca-na,ma –tra,u,tri =candra,soma,suna,Savitri,mosaa(sunrise-Hebrew)

Tra = pa(||) + ra(|) = para,pra. Hence reading in the reverse

pra(|||) +na (||||) + pa([fish sign]) = pranava = candra

Pranava is sabda.Sabda is sapta. Note this concept in the modern

pranava asymbol also ॐ where a suula is

shown with the ca ∪ – Indra(netra ●) figure.

From the go + ma(na) + ta,ya(traya) we have go-mata,

go-tama, go-daana, go-naaya,go-naatha etc. A Unicorn being

aja(usha,agna) – eka(agna) – paada(bhadra) is go(bull,the Sun)-

tama(best),sama(equal),naatha(lord=a bull)

Two arrows(yama-sara) represent In-dra.

Arrow symbols are shown on burial urns to show Dharma (mrita – dead) sarma (bliss) or naaka(arrow,heaven).Svarga is sara(arrow)-ha(heaven). It is a way of saying RIP. Smasaana (a cemetery) is samaadhaana (peace).

A gotra(,) can be a go(eye) –sara(arrow) like the eye of Horus(the arrow of time;kaala = jala = paasa = baana = vaana = sara).

A sara is a vi (bird)and a vi is a horse. Hence is an asva.

-> **I** (ra, i,pa) + (sa) + (a,pa,da,sa) = asi,aspa(asva)

65) -> -> -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> -> -> -> ->

-> -> -> -> -> -> -> -> -> -> ->

This list contain most of the patra-saada-trina-hasta-bhadra-bharata group.

A patri (a tree,bird,arrow,fish) has patra.Patra is astra,yatra, vastra and a paatra. It is from observing the patra impressions on paatraas made from moulds of leaf and grass that the Bharats learned the art of writing for the first time.The baby was named after the

mother whence a paatra was born to a a patra. A patra has a pa(an egg or circle)

and a sara(arrow) . Hence it is also represented as in rebus.Patra is also pa(va = like)- sara(, ,) .Patra is pada(foot,word),bhadra(happiness,a bull,a king) and bharata (fire,bhaasha) ,hasta(hand),srava(, , cf.karnapatra) drava(fish,dru),cakra( )etc.Saada (sprouting grass) is jaata (new born), paada(foot), daasa(a servant) ,teja(shine),hasta(hand) etc.Trina grass is karna (,), karma, dharma, marta,netra,traana, sarana, arjuna(Indra,gold,grass), druma,maatri,drona(Bharadvaaja), harana (a hand) etc. Trina is also called ulapa(u = pa = va cf.upala=stone. Patra is trina and bhadra-stone.) ,yavasa (=ya),asva(=a) ,ghaasa(=gha) etc.Hasta is pada, kaasa, raksha(prakaasa), kara,harana(nakra,makara,graaha), asta, kashta, bhadra,dasa(x),saada etc.Dru(tree)is arusha(day,horse,flame,vrisha,Rita).

The Unicorn bull is an arusha(asva).Dru puuja(tree worship) is arusha puuja.

Toya(water) is denoted by tuula(a panicle),soma(amsu) etc. and indicates tosha(happiness).

Simply writing a leaf(patra),cup(paatra) or wheel(cakra,bhadra) means bhadram te(happiness to you!) or subhadra (dvi-patra= subhadra-auspiciousness),subhadraa(a lovely girl),subharata(good fire,a good person of Bhaarata), bhadradvaya(Bharadvaaja,pradosha) etc. Yavasa(grass) is Vasu(Vaasava- Indra).Parpa (sprouting grass) is prabhaa(light). Prakaasa is tri-ghaasa.Sara (grass) is raaja (a king).

saravana (sravana) -> Saravana is pranava (AUM) and prabhaana (prakaasa-light).Saravanabhava(pranava bhava) is Kaartikeya.

A do is a hand.We do things with our do. A paana(hand) is a vana (tree ,) and baana(arrow).

A potavanik( ) is a ship merchant or voyaging trader.A potra (a boat) is a putra(a son) and a paatra(a vessel). A nauka(boat) is mukha(face) and sukha(pleasure).A kiriita (crest,crown)can have a giri(hill) in it.Athari
(a finger) is adri(a hill). Anguli(a finger) is anu(small)-kulii(hill) or kutii(house).Kara a hand is a giri(mountain) , gira(speech,word),hara(fire) etc.Hence like Krishna(Govardhana) or Hanuman(Himaalaya) one can lift a mountain just by raising the hand or fingers.

66) -> -> -> -> -> -> -> -> -> ->

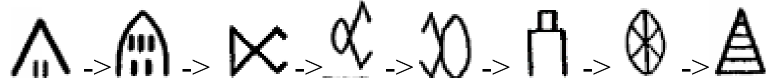
-> -> -> -> -> -> -> -> -> ->

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-> -> -> -> -> -> -> -> ->



Agna is aja(usha-Isis) and yajna(sacrifice).

This is the most frequently used Harappan script. Let us read this script.

-> (aksha,ajira,ambara,cakra,candra,bhadra,vakra,vadana) + = (sa- srava) + = (sa-srava) = sa – ra,va , ka – sa = saras(=siras = the head), saara(essence), tapasa,tapas,tavas,sakta,saakha,sahas etc.

Substituting a for sa (= is | | = a, pa , da , sa) and ca(cakra) for ra

we have a + ca + a = aja,aasa,sa etc. Taking one side = as sa,the central curve as ka and the other = as a we have sa-ka-a =

aksha , the Sumerian Sag(head) etc.With one ear as a,the curve as ca and the other ear as pa we have asva(a horse). Thus aja(Agni,Indra,Maruts,Rudra,the Sun,a ram) is asva.Aga(the Sun,a tree,a mountain,a snake,a water jar) is aja(a ram,Indra).Aja(usha) is Isis for the Egyptians. Aja is svaaha = dvi –vaaha(hands) and shows the raised hands during exhortations to deities.

Substituting pa(patra=srava) for sa we have saras = prabhaa,aksha= paksha etc.The triangle shows aja by the small horn shape.Since pa is u we have aja as usha,aasa as bhaasa(bhaasha,bhaata,vaca),aksha as uksha etc. Hence this script indicates the head(saras),Aja(Indra,Aries),the asva etc. Does the Unicorn find mention in the Rigveda? It is nothing but the aja – eka-paad (Agna,Indra) .

aja(Agni,Indra,a ram) – eka(aga,agna) – paad(paada = bhadra = a bull) = aja-eka-bhadra = eka – bhadra – aja(asva) = bhadraasva(the Unicorn).

aja with one horn = the Unicorn.Paada being bhadra the lamassu is given a fifth leg also.The Unicorn represents Indra and the Bharadvaajas.The three symbols (matsa=uksha), (vi = ra-vi = horse,bhadra = Taurus = the bull of two horns,king = putra = Rudra) and aja(asva =Aries = the bull of one horn) denote the Signs of dawn which are most important from the point of solar worship as practised by the Bharadvaajas. Bharata is praata itself and its representative is the bull.Neither in Sumer nor in Egypt can we find this sort of obsession with the bull (the asva as the Vedas call it).

It is for the simple reason that the bull(bhadra) is bharata(the Sun and fire) and praata(dawn).The uksha(bhadra,aja,matsa) is aja(Indra) and usha. The Vedas sing its glory. The seals portray its stories. asva ka ya =

yaagaasva(Viirabhadra,raajaasva) or asvayaaga.

Thus there is no contradiction between the Vedas and the writings in the seals.

Aitareya Braahmana opens with the statement

OM Agnirvai devaanaamava mo Vishnu

paramastadantarena sarvaa anyaa devataa

Which means among the devas Agni has the first place and Vishnu the last place followed by Indra,Mitra,Varuna etc. in between. Since

devatas are sabda(tapasa)s(words) this can also mean that in the seals aja denotes

the kapaala(svara,head,beginning) and Vishnu(matsa = first incarnation of Vishnu) denotes the paada(foot-tail) .In the zodiacal signs Aries is the first and Pisces is the last.Aries is said to denote the head and Pisces is said to denote the feet.Vishnu is called tripaad(srii bhaatu) and tri(3)x paada(4) =12. The fish denotes Vishnu and dvaadasa(12) as already seen.This can also mean that the inscriptions have to be read from

matsa to aja (foot to head) fashion as already seen.

Aja being dasa (ten) also indicate daasa(a slave).The sacrificial asva could be a daasa(slave) or a raaja(a king).

Let us now take up a few more aja scripts.



Asva(pasu,aja) were marked with anka(streaks as seen in the seals ,copper tablets etc) to

worship agna and provide raksha by the aksha(' ," , |||) or laksha. is the aja eka paada(vaca eva bhadra).For man (maanava) the

mark is the naama which is the mark of three(srii) as Vishnu(12=1+2=3).

Aja +1=11,aja+2=12 and aja+3= 13 as already seen or sacrifice, sale or purchase of

1,2,3… aja(daasa) are indicated.Since aja is ka(karna,kapaala),aja,agna and ||| is

traya,vara, and ya = + = ajatraya =ajavara=ajaya=

astreya,aacaarya,asraayate,atreya,sacrifice of three goats,gaayatri,saavitri,varaja,varsha,vajra,**vaasara(srava,sravana),**jayya,jaya,saya,10x3 = 30 etc.are indicated.Aries(aja-usha) marks sunrise and hence aja(srava,karna cf. Karna of the Mahaabhaarata is son of Kunti-sudina- born to the Sun).

The horizontal lines (sa, ma,e) and hence scripts like , ,

can point to saama,jahma, **maasa** or soma from sa + u(above) + ma(sama = sa,ma) etc.

-> -> sa,ra,va + ra,pa,na = sara(sira,sakra) in rebus,usha(since ra is

placed on sa),sa+va(u)+ra=svara etc. is saanu,hanu(the hook is the nose = na),jahnu,vata(ta = tail,nasta = na,ta), sava(va = vaahu,hasta = nasta) etc.

-> -> Srava in karna or kapaala is replaced with patra(srava,leaf) to indicate

bhadraasva,subhadra and Bharadvaaja. -> -> We know that

matsa is vadana(cf.Hira –gira-rig cave for Nabi) and it is from vadana

that vacana(pacana,bhakshana,bhaashana),bhaasa,bhaata,bhaasha etc. are born in the day and in speech.Vadana(matsa,adhara) and vacana are

bhasana(bhadra= =) in rebus.A beetle(patrii) is a bird(word) like the fish(speech).Bhadra(a circle) is word itself. Hence these are placed at the mouth(asana,matsa,vacana,bhaksha,bhaasha,vadana) of the head.

-> aja(agna,asva) -> -> -> -> =asta(a house =a=panca = pa), vasana, vaasa(a house,cloth) , bhaasa(light), bhaata(dawn),pada(word,foot)

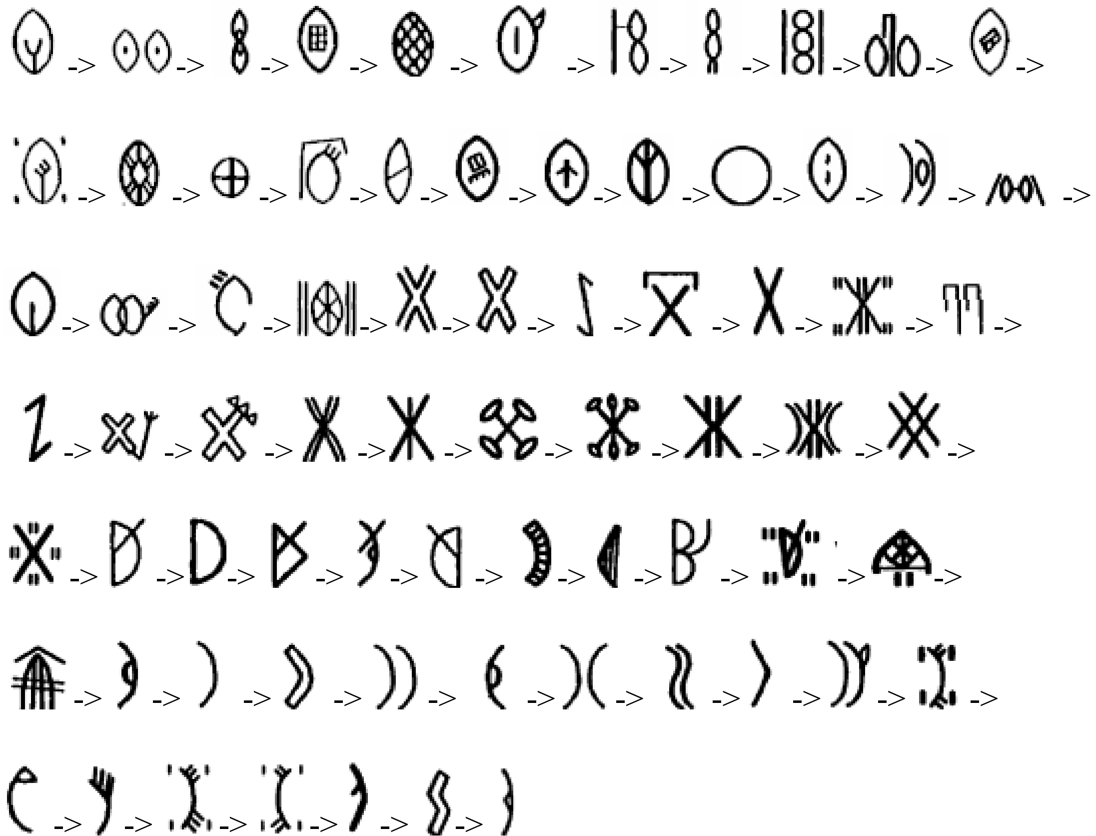
Hence the sacrificial asva is words.Bhaasha is asva in reverse.

This is a trina(Mitra,Varuna,Indra,netra,Drona,druma,karma,Aruna) symbol. (va ,ca) + (pa,na,ra,i ,u) + u(on) + 0(na,ka,pa,ca) = Varuna,trina,Drona,suna,sona,Soma etc.With the ^ (pa,va , u) it will will be suuna(suula,na = la) ,sobhanaa(cf. 11th year of the Jupiter cycle) etc.

-> (ta,va,u) + (ca,va,ma,u) + (ra) + (u,pa) + (u,pa) -> taru,dru,suura,camara(caamara),camuu,camuuru,bhaarata etc.

A saras(head) should have a netra (eye=na) and naasa(nose=na) and just see how this is effected in rebus -> -> The vertical line is naasa(nose) and the beard(bhadra-head,vaara-tail;beard is both) is netra (root,eye).

67) ->



If a bhadra(head) can have a netra(root),a nemi(a circle), a patra(leaf) or

bharata(fire)can have a pa(an egg,water,leaf) and sara (arrow) in it as seen in

The human body is a bhadra(gaatra,a bull) and it has patras(leaf,bird,cup,circle,arrow)

as each anga(limb) is agna(bharata) like the head , , as the hand ,

, ,

, ,as udara(gaatra) , and paada(bhadra) , etc.

The Indus civilization is a culture of bhadras(wheels) as described in the Vedas.These wheels come from the potter's wheel,the ratha(cart) wheel,

the bharata(fire) sacrificial ratha(from bharata = pa +ratha),the bharata(=pa+ratha) people,the bhadra(bull)s,praata(dawn = bharata), the hasta(bhadra),the paada(bhadra) ,the kaala cakra ,raksha(cakra)s etc.Most of the symbols the bulls,birds,the fish,the circles,the leaves,the houses,the crosses etc. carry the identity of the Bharata(Bharadvaaja) people.Examining the circles and the crosses further confirms this.

A patra(leaf) has a pa(egg) in it.A patra is a bhadra(circle ,a kingcf.note this symbol on the Harappan priest king's forehead as the Bharata=bhadra=patta in DK1909),bharata(fire),dvaara(dara=hole) and svara(sound). A bhadra is also a cakra(wheel) and a cakra is akshara(alphabet,god), Sakra(Indra), rakta(blood) and raksha(protection,an amulet),raaja(a king) kavaca(amulet) etc.

-> ca,pa,ka,ra,u,va + ka,sa,ra + ka,ra,dra,pa,na,la = cakra,patra,paatra,bhadra,bharata,prabhaa,gaatra,rakta,raksha,raaja,Sakra,vakra,usra

etc.Compare these with , , , , , etc.



A leaf(patra) holds a cup (paatra,paana).



Paatilii,caalana,caalanii etc. are filters.A caalanii is taranii(the Sun) .

A patra can have a bhadra(vaala=filter of animal hair) to show a saavitra or savitri.



A saari is a piece of chess indicating srii. A phala is a bhadra.

It is the Unicorn.



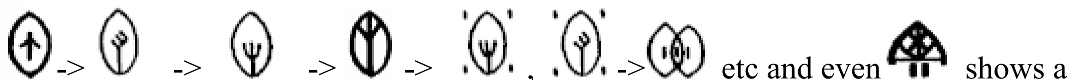
-> -> -> -> (ra,drii,dara,srii)

bhadra(king) netra(eye=Savitri) bindu(pottu) cross(bharata,praata,bhadra)

A tilaka (bindu on the forehead) is Sakra and raksha.It is the cross for the Christians.Being raksha it is also marked rakta with saffron.The horizontal arm of the cross is bent to form a ca from the sa . The vertical ra is converted into the dot (ra,na,kha).



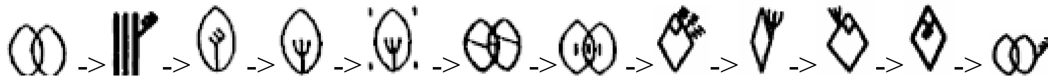
-> ca,pa,na + na,ma -> -> paaNa(a hand,market),bhaana(light),paana(a pot),maasa(the Moon cf.the shape of the part Moon,a month),naasa(ruin),saama(veda),bhaama(the Sun, a personal name),vana(water),nava(new,praise,nine),naava (a boat),naabha(nave),phala(fruit),nama(obeisance),naama(name) etc.



-> -> -> -> , -> etc and even shows a patra(bhadra,bharata,praata,bhadraasva,Bharadvaaja from circle=bhadra,arrow = vi = asva) with a sara(arrow),vaara(tail for the bull-the circle) in rebus.It shows ca,sa + patra,patri=saavitra, Savitri(Gaayatri). The sara being sa,u,va , the circle being ca and

the four dots(paada,patra,bhadra,vaara) being sa , pa we have uca(vaca , usha) and ucas(vacas,ushas,four bulls), sava,dava,deva,zava etc. in these.

One of the best examples of Harappan word art can be seen in the following scripts.

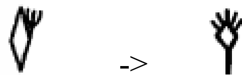


Tripatra is sriibhadra.Ca ,sa + patri = Savitri.Netra(Savitri) is tri-na(0).

Intersecting circles produce the jhasha(fish) symbol.A jhasha is a netra(with two lids) and a matsa.Matsa is masta . Masta has two sravas which form patras of a bird to form Savitri.

Masta(head) is also a bhadra(a bull,king,a cipher).The fish is also asva(usha=uksha) as already seen.Pra-bhata and pra-kaasa too have a pra(vaara-tail) which is the vaara of the Sed bull and the viirabhadra bull.Now note the tails attached to the bhadra(bulls) in the patra(leaf) and the patra in the drava(fish = dru =tree).

Vaara (tail) can indicate water,number of times etc. Patra times(vaara) is bhadra(five) times and matsa vaara is twelve times.**Bhaga(** bhaagya,yoni),vaca, vaaja,bhaata,bhaasa are also represented by this symbol.



A bhadra(matsa) should have a tail

Baaladhi (the hair at the edge of the tail) shows Bhaaratii(speech, Sarasvati, a river cf.Bharata). Trina can hava a na(◇)attached to it and denote Dharma(the god of death) or the Maruts(druma=trina=Marut).



A santaanika is a cobweb.

A pravaaNa is a junction of four roads.It is also a catushpatha (a meeting point of four roads ,a Brahmin).A cross thus shows a Brahmin.A cross is a firepit also.PravaaNa is pranava (AUM).The cross is thus AUM.Aum is avana(protection) and the cross (raksha – protection) implies the same.

The script reads pa(0)-ra(|)-na(X)- ma(◇)= pranaama,

pranava(ma = na = va)

PravaNa is pranava.Tiras is across .Saras is siras(head).Argala a crossbar is arka(the Sun) – La(Indra) and arcana (worship) .Siri is a sword or suula.Srii is a cross. Christ's cross is the trisuula of Siva .Both reads *srii.*The cross being srii is also called sliiva(selewaah –prosperity-Aramaic) in Malayalam.



This is a catvara,catushpatha or pravaaNa(pranaama,pranava) and reads

na(cross X)-ma(◇)=nama(pranaama),naama(name).



This is a pravaaNa (pranava).

-> Bhadradvaya is subhadra and Bharadvaaja.Bhadra being hasta(five) this is also 5+5= 10.Dasa(ten =10) is dvibhadra(1,0). Yama(two)-

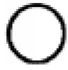
na(nahi = cipher) is na-yama = nayana(the eyes),sayana(sex,bed) etc.

From aksha being a this script can indicate aa(Lakshmi=Srii) also.

->-> Trina(netra,Mitra,Indra,Varuna,Marut) is tripatra.It is tripaada and prabhaata.Matsa is masta.The three circles denote the face and the two ears.

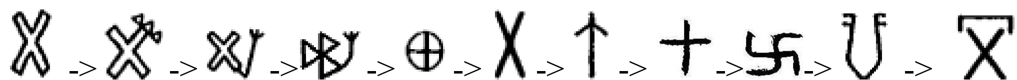
Trina is also praana and bharana(rule,the last asterism in *Pisces*.).Bharana

is pranava.In the scripts and ,the vertical line is added to make pranava complete.



A vakra is arka and a vapra.A valaya is a baalaka (a boy,a bangle,a ring).

A vakra is va,ka and ra .It is kraya also.Suurya is suunya,puujya and bhojya.



Numerically this script is the number 10 from the two crossed hands.

Va(hand) is also auspiciousness,water and Varuna.

From the horizontal — sa + the lineabove the horizontal | ra,pa,ka + the line below the horizontal | i,ra = srii,bharata,bhadra,praata,raksha,rakta. This reading can be confirmed from the next script where a ΔΔΔ giri=srii=Dhaatri(da-tri) is placed above the srii in rebus.It is a bhadra(mountain) placed on bharata(fire) also.

The Egyptian deities also carry a cross called the ankh(anka=agna) which also has the same implication.

Usra(u=moon) =cakra(ca=moon) =raksha(salvation,ra=fire) =Sakra(Indra).

The cross being pra-ata(aja),pra-kaasa,bhara-ta and bhadra it has a vaara (tail) attached to it. It also means dasavaara(ten times).It being bharata it is enclosed in a bhadra(a cipher,circle) also from which the bha(o)-ra(|)-ta(-) becomes even more clear.

There are four paadas for the cross figure and hence it is a srii-paada which is prabhaata(praata,bharata). The ΔΔΔ as parvata(bhadra =pa-tra) is also prabhaata.From X =

Λ a,da,sa,pa + V va,ya =ava(protection),bhaya(fear),paya(water),taya(protection), dava(fire,deva), sava(a corpse),zava (a yaaga) etc. A raksha is a door bolt.(cf.saaksha and paksha in Malayalam. .Egyptian sa –a door bolt.Bharata sa is a bird and a bolt or cross makes a bird figure.) Thus the cross is the aja(asva,lama) figure itself.Hence we could hear the Christ(the sacrificial asva) on the cross (sacrificial fire) uttering “Eloi Eloi lama sabachtani”.

A cross is Vaasava(vasu) Sakra (Indra), Vaasava raksha (an amulet) and Vaasava cakra (a wheel, a cycle). The crucified Christ is Vaasava (Indra) himself. The popularity of the Semitic religions especially outside India indicate that the vedic religion has not lost its vigour even after six thousand years of its existence.

A cross is a raksha(Daksha= year). Raksha is

ra (agni,the Sun),ka (the body, a king, agni, light, water)and sa (god, a bird). Khaga denotes the Sun and a bird.A sacrificial vedi is a vetra(ra = i) or bhadra(bharata).

A pravaNa is a meeting point of four roads. It is pranava (AUM).The cross is srii ,sara and dhara also.Dhara denotes the letter la(Indra,the earth).Indra is ina(the Sun) and dhara (earth) as well. Dhara(+) + pa (o) is nripa (a king).

A cross has been an object of worship for the Bharats thousands of years before the historical Christ was born and crucified.The cross is the **ka**(agni).It is the firepit.M-219 is a double fire (ina-yama-two) symbol.It is the original cross and swastika.

PravaNa is also pranaama (obeisance) and sravana(ear,hearing). A singular proof to the script can be seen from the rite of pranaama before the image of a deity where one crosses the arms to form a pravaNa(pranaama) holding the ears(sravana – pranaama) and bowing the body (pranaama). Hence the cross

and ear symbols can represent salutation also.

The worship of Indra, the worship of the tree, the worship of the dead body, the worship of fire, killing and eating the king to worship him are all the central theme of worship of the followers of the cross (Christ) as established by the Asvamedha and the Sed festival rites. Right from the story of creation to the death of the Christ, the Bible narrates relevant Bharata stories only.

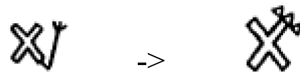
X tav(taya=protection= u-daya=saya= aja) = + = Ψ =

✡ **ajaasva**= aja (Iisa=Isis,Joshua,Jesus)

Daksha(year) is sacrificed and by **saya(aja,udaya)** **raksha** comes in the form of

putra(**Rudra** = or **Skandha,Horus**) .**Usha is aja and kuja**=ku(go)-ja;goza .

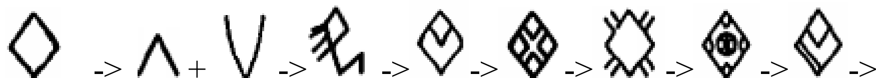
Asvamedha is varshamedha, bhadra medha or matsamedha where the old year was killed and a new year was begun at the spring equinox. Varsha (a year) is bhadra (a bull), drava (a fish), marta (a man) etc. Completing a year of existence meant defeating the bhadra (varsha). The bull contest motifs in the seals announce this. The Asvamedha (defeating the bull) is still practised in Tamilnaadu as the jallikkattu (chasing the bull) at the pongal festival (corresponding to the winter solstice).

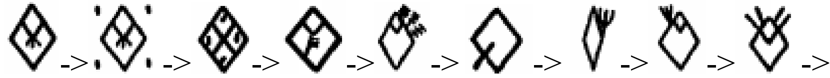


The cross is the fire altar.It is an aksha(wheel) signifying raksha.A cakra is a bhadra(bull,king,a cipher,happiness) and bharata(fire,bhaasha). The sacrificial bull(victim) is Viirabhadra(a bull,a king).The king is the asva(avasa).

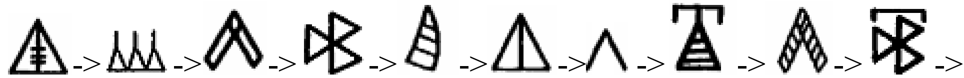
A Baalakhilya has a tail.A bull has a tail and a king has a crown .

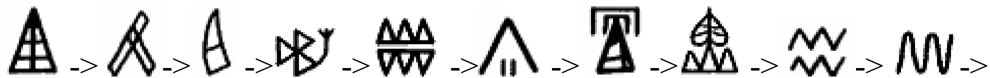
68). We can now have a look into scripts which represent bharata without the bhadra(circular) form.













An open mouth is aa or AUM.Pranava is para-phana(a snake) also.

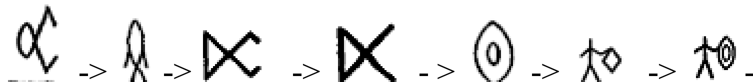
Vadana(mouth) is vaadana, masta,matsa,nasta,srava(patra,sarpa) etc.

It is the vaata of the head or is a ka-vaata and kapaala(svara).

Bhadra the head, and patra the srava, both have a triangular form.A phani can indicate vaani(speech). The figure on the right is is a catvara,catushpatha or pravaaNa.The triangle with parallel cross lines is aja(usha).With another vertical line it becomes usra.



naaga->↑naaka(heaven,arrow)= = pranava(rava- baana)=



The symbol at the left is the head(ma-sta),nose(na-sta) and the open mouth (vada-na) indicating ma,na,va, a and AUM(nu=nava=havana=call,invocation=svana=pranava=savana=yaaga) etc.Compare this with the head of the naaga (Nahusha=a king,a snake).Note the snake (Nahusha)

symbol on the forehead of the Pharaohs (Egyptian- pra = Great house;Bharata –bhara= to rule;Vasishtha=vasatha-house,iisa-lord.Did the Bharata Vasishthas reach Egypt?).The

vaana =a hole(cf.maala,maalaa,hve,hava,Havana) with a man(sha) is svana(AUM) , suna(Indra),svaana(a dog) etc.A svana is paaNa-ja(hand- born=clap) like sabda which is paada- ja(foot-born=tramp).A paaNa(hand) is a paana(a cup), baana(arrow) ,baala(vaara=tail),vaana(a hole) etc.Masta being hasta

this symbol is appended with the hand as in to indicate pranava

nava(praise), nama(obeisance) and naama(name) .Nama(nava,maana) is indicated in the

scripts like = + -> = + + -> = +

sa,na,pa(=nahi,paana=cup,paaNa= hand)= ++++ = panca-na =

vandana,bandhana = -> = This is a pravaaNa (pranava).

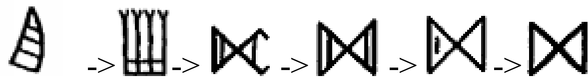
pranava + = pranaama-bharata(prabhaata namaskaara). and have the same implication. A saari (srii) is a piece of chess.Aksh is to penetrate and aksha is a die for gambling and a snake.Aksha is uksha,usha,cakshas(eye = hole),paksha,masta,raksha, vaksha and hasta.A pravaaNa is pranava.The four dots form a cross(srii,bharata) and denote pa,sa,na,turiiya(suurya),catvara(cross=the field for a sacrifice itself) etc.

->

A sar-pa (snake) holds a sara (an arrow) .



Vasu(Vaasava –Indra,agni) is pasu(a cow), ushapa(the Sun),usha(dawn),udha(uudha-udder)etc.Prabhaata is a parvata also.Light is milk.Vaasava is ushapa and kesava(Vishnu).Uurmi is u.



A vaadya is vadana(mouth),bhaata(dawn) ,bhaashana(speech) and bhaasa(shine). A horn(havana) is AUM. A vaadya is vasava.Dasa(ten) is desa(place,nation) and teja(light).

pa(leg) – sa(each small box) - pa ,da(last triangle)→Vaasava

(Indra),patasa(a bird),pacata(Indra)

A horn is a bhadra as pa (to rule)-dara (to split) or va (a hand)-dara (to split). Bhadra (vrisha=a bull) is Vrishaa (Indra). Hence the name kakudstha also.The horn also denote pranava(AUM).Aayudha is udaya.Prabhaata is multiple triangles. A horn(shofar) was sounded(AUM) in the morning to wake up people and worship the Sun.A yuddha beingudaya ,a bugle was sounded to wake up(alert) the people and worship the Sun(the victorious king) who will appear at the end of the yuddha(udaya).





A pa-tra(triangle,tripada) can have a pa(va = Varuna) with a sara,sira,zira,dara etc.

Vadana (face,mouth) is vacana and vasana (a house) and vaasava(Indra).The siras is bhadra and a patra. Tryasra(a triangle) is srii-asira(agni,the Sun).

Paada is bhaata,bhasa and bhadra.Pa ⋀ + sa ▬ = Δ is a triangle(va).

Prabhaata is para(multiple)-paada = multiple triangles as in , ,

Tripaada is Vishnu. An asra (angle,triangle) holds aasara(fire) and a srava(an ear,a hypotenuse,a diagonal) which is also a karna (ear,diagonal) .

A wave is u (uurmi,the Moon, Siva) etc.

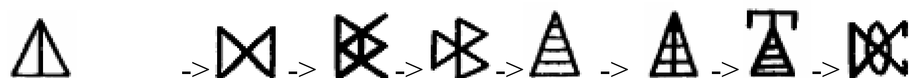
A giri is kara,gira, and srii.A vapra is a prajaapati and a giri. A kiriita(crest) is a giri – da(giri) or tri – da (giri). Asi (a sword,knife,breath,you) is a pati (lord) and paci also.Giripati is sriipati.Atri can be an adri.A bhadra(giri –hill) is a patra(leaf,wing) and bharata(fire). A parvata(mountain) is patra(leaf,wing)- va(like),pa(leaf) and prabhaata(dawn) also. Hence Indra was able to chop the wings of the mountains! The

parvatas (mountains) did have patras (wings,leaves) which Indra chopped off.

An adri(mountain) is a patri(a bird).

A patri is a bird which shows subhadra and a subhadraa(a woman).

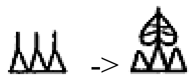
Indra (aga-the Sun) is present in the agas (mountains) like Sinai, the Himalaya etc. and in the aakaasa(aga-aasa=seat on a mountain) also. Hence Moses and Israel (Indra) met him and got the ten commandments atop Mount Sinai. Dasa pramaana(ten commandments) shows pranava dasa (the beginning).



multiple triangles

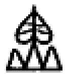
A triangle is lamba(balam=strength,the vertical line =karna),bharata(fire) and bhadra(happiness,a bull,a king,a circle).Conjoined triangles indicate the same in an augmented way.

a,pa,da(leg) – sa(horizontal) – ra(vertical)→patra (a leaf), Vaasava (Indra), pajra (a rich man), padra (a village, village road), bhadra (a king, happiness), adhara(lips),asra(angle),asira(fire),,vajra (weapon of Indra) etc.

 A parvata has multiple patras(triangles) and is hence prabhaata. Prabhaata is not only a parvata but is a paara(vaara=water)-vata(ocean) is also evident

from the(**u**) water hills or waves as we call it.Hence Moses(mosaa-Sunrise-Hebrew) and Isra(iisvara,usra)-el (la-Indra) crossed this ocean and reached mount Sinai

 (Exodus:12-19).



Bhadrakaali is Bhadraa (Durga) and Subhadra(Vishnu).A mountain is a bhadra and a patra (leaf) is a bhadra.A dvi – bhadra is ravi –bhadra; Subhadra and Bharadvaaja.

Pa(leaf)+pa(mountain)=paa(to protect),bhaa(light,the Sun)

69). -> -> -> -> -> -> -> -> -> -> ->

-> ->

Netra (eye) is trina(grass) ,marta,Marut,Indra,Mitra,Drona,Dharma ,

sarana,saravana(ear,pranava),sravana(ear,veda) etc.Tripaada is prabhaata. Asra (a tear, blood, an angle) is asira (fire), vajra (a weapon of Indra), svana (sound), svara (sound),agna(fire),vaashpa(tear),raaja(a king),aacaarya(a teacher,aasraya-refuge),savana(a yaaga),tapana(the Sun),vadana(face), vasu(pasu=go=ray,agni,eye) etc. A cry is svara(sound,suurya,AUM) and asra (tear,light) accompanies it.Vaashpa(baashpa-a tear) is vasu(Vaasava).

Arishtra is tear and onion.

Vasavii is mother of Vyaasa.Ashtaadasa is eighteen.Ashtavasu is vasava.

pa(^) – sa(▬) –na,ya, vi,va,hi( ) ,paada(four)→ asana (food), vacana (speech),vasava(vasu), Vaasava(Indra),Vaasavi,paadapa(a tree),vasana (a cloth, a house), pacana (fire, cooking), vadana (face)

turiiya(four) – va - asra - > suuryabhadra.

vri-na – asra -> varnaacaara(caste system),paramaacaarya(supreme teacher)

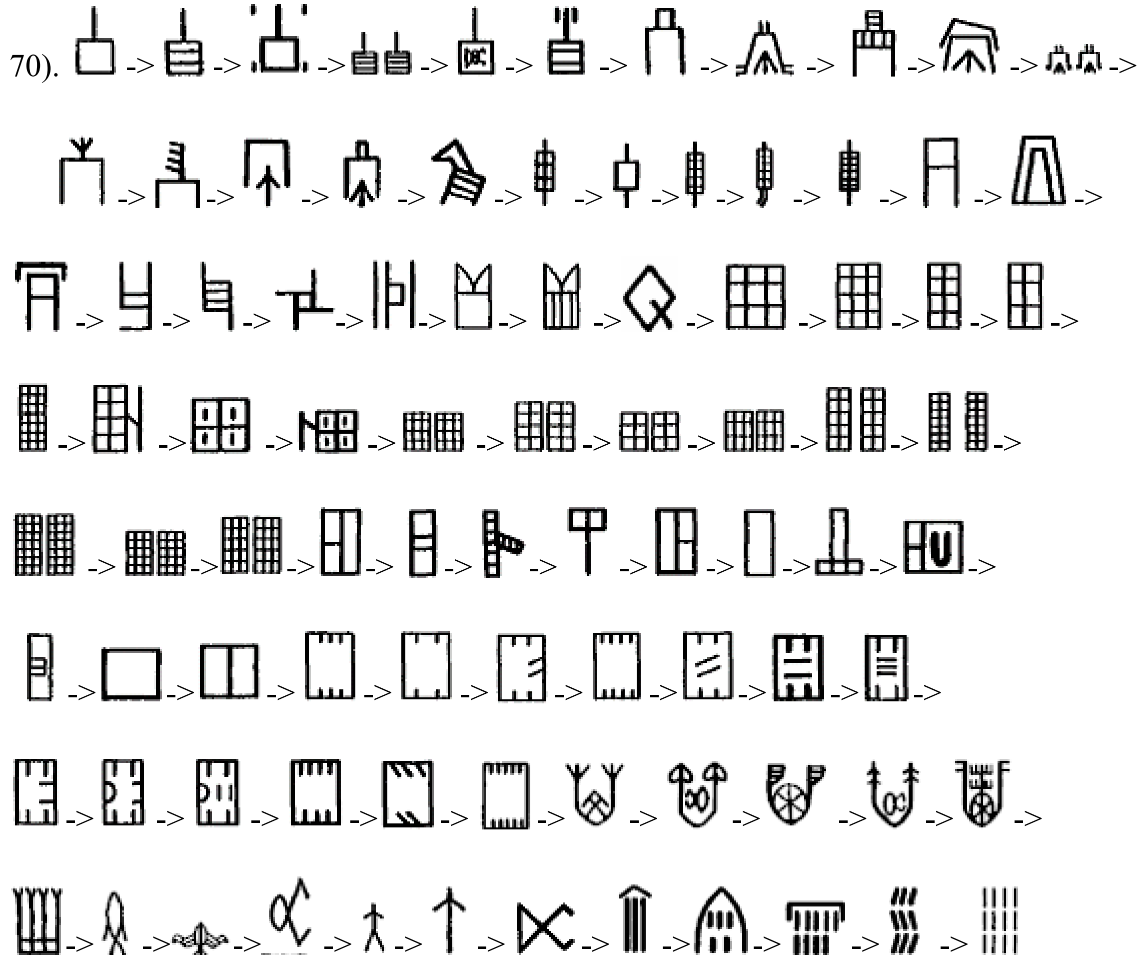
vi( ) –pra(vri)- asra(angle) -> vipra(a scholar) – aacaarya(a teacher)

Ashta(eight)-pada is ishta(udaya) –deva(rava).Hence the

Mahaabhaarata(bhaarata=praata=bhaasha denotes the Bharata language) has

ashtaadasaparvas(parva=bharata=bhadra) and there are ashtaadasa puraanas.

70).



Vasatha is a house and pacata is the Sun, Indra and fire.Vasatha- iisa is Vasishtha.Vasatha is vasa (house,cloth),vaca(speech,the Sun) and pada (foot,word) and iisa (is lord = king).

Note the words abhivaadana,asana,asta,asva,aasana,aahvaana,ukshaa, ukta,upaasa,paksha,patra,paatra,panca, pacana,pastya, paaNa,paana, baana, bhajana,bhadra,bharata,bhavana,pavana,paavana,bhasana,bhaasana, bhaashana,matsa,masta,vacana,vadana,vajra,varsha,vana,vasati,vasatha, vaana,vaani,vaasra,vasara,sabda,sapta,havana etc.

A house denotes the alphabet a(asta),pa(pastya,bhavana) and *cha* as it is a chaa(cover).

A vasati can be a divasa.

It can be seen that vadana(mouth,speech,face) is equated with food,fire,

fish , bird,arrow,bull,horse ,house,water,seat etc.

-> sa,va + pa,ra,la ->

pada(foot,word cf. pa,sa in Egyptian and traditional carpenter's chiselling pravesa on door frames),raaja,ratha,vara,vaara,vaala etc.A foot is a tail.

Since the ra is on(u) sa it is also usha,sura etc.A foot is a pillar for a building.

va,u + ra -> rava(deva),ru (sound,war),ravi(va is under ra)

-> pa+ = sa + ra,la,na = bhadra,pacana

-> (ru)+ = (sa,ma) = rucaa(light),Varuna(ravi+na),rumaa(wife of Sugriiva,a saltpit)cf. Siddim Valley is the Salt sea.(Genesis:14). Lot(rucaa)'s wife became a pillar of salt(Genesis:19).

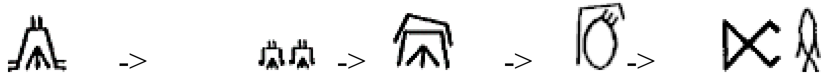
-> ravi+ bhadra =viirabhadra,pra + paada=prabhata,srii+pada= Drupada

Each dot is a paada or pillar.Prabhaata , can have several paada is also shown by

.

This is an upper story of a house or parigha.Agriha can be Garga.Paada

(bhaasa,vesa) on paada is upaasa (worship).



Grihas can depict Garga.A bhavana (house) has a vaana(arrow) in it.

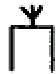
A satra has a sara(an arrow) in it. Pac(to cook) is pas(paz=to bind,to touch,to see),bhas(to devour),bhaash(vad=to speak),vas to shine,ush(to dawn) etc. Vasatha can be a bhasad(glans penis,the vulva) .

A bhadra(hearth=bharata=fire) has a sara(arrow) in it. Sava is the Sun and dava is fire. Va is two and Varuna.A pestle is a pattal(bhadra) and fire is patta(bharata cf. birsh=fire-Toda) for the South Indians. Bharatha -maatri is the drona (arani), the two pieces of wood used to kindle fire in a sacrifice and is placed before the Unicorn along with the Bharata symbol

or . A Brahmin considers himself as agni.

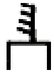
= pa+ ra + sa,ta -> praata,bharata

Arara or aata is a door panel. A patra is a pa(leaf).This sign is placed with the Unicorn to indicate Bharata.

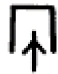


Pra -vana is pranava , pranaama and pramaana.Bhasaaka(happiness) can be expressed by a pataaka(flag).

pa +sa + - ka-ra -> bhaaskara (the Sun),paasadhara



A bharata griha can have a patra atop as a flag..It can be a scraper also.



A satra(vaasra- a house) has a sara in it and a dvaara too is a sara(dara).A griha can be Garga.A vastra(cloth) can have a sara in it.

pa-sa-sara,ka -> vastra(a cloth),bhaaskara,patra (a leaf), pajra (a rich man), padra (a village), bhadra (a king, a bull, happiness), bharata (fire),

vaasara (a week day), bhaasa (light), vajra(a weapon of Indra), bhadaaka(happiness) .

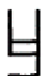


M-31,M-326

A kata is a geha and vaahana to convey a dead body.It is a kara.Dhaara is flow.Daara is a wife. Sreni is tarani(the Sun) and caalanii(a filter).Haara is a garland. Vaasara(day) is a haara.

+ + paada + ra = vaasara,bhadra,paatra,patra,vaasra,vasu etc.

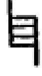
tripatra=srii – bhadra -> sriibhadra(prosperous),srii bharata(agni)



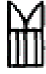
va,aa – sa,– va,na,ya→ Vaasava (Indra), aasana(seat),vaasa (a house),

bhaasa (light),bhaata(dawn),paada(feet),

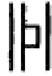
aasaya (a seat, an idea)



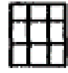
Aratni (the fist with the little finger raised) is an arani.



A leather bag was used to carry water and wine.



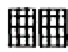
Traya can have a ya,va or ma inside to make it druma,dhruva,sruva,etc.



Akshu(a net) is aksha and uksha . Jaala is jala and kshaara.

Huda is a fence. Viitamsa is a net trap to catch birds. Kata is a mat.Kupinii is a fishing net or a fisherman.Kupinda(cf.Govinda) is a weaver.Kulaaya is a bird's nest.Caalana and caalinii are filters or strainers.Aanaaya is a net. Jaala is a net.A bhadra is a net.Saya is a mat. A fence(saala) is a bhadra(pa) and is denoted by sa(god,bird,a fence). A netra is a vastra.

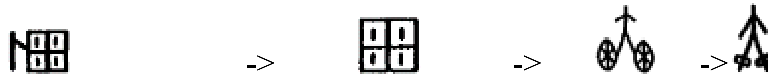
‖ pa + = sa ,ma + | ra,dra = bhadra,patra,vastra,bharata.



Netra is nayana = na(bhadra) – yama(two). Hence netra (vastra)

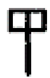
has two parts – upper and lower or under and over.

Aanaaya (a net) shows Vaasava(Indra).Bhadra (a net) shows bharata(fire).Dvi – pa is subha.Uu is raksha.Uuta is woven.

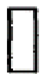


pa,va( ) +sa( ) + ra + bhadra(aksha) → patra (a wing), bhadra (a square, a cipher, a na,va,bha,rii king, happiness), varsha (a year, rain), bhaaskara (the Sun). There are four(paada) small bhadras and a large bhadra to make it bhadrapaada,panca bhadra or bhadra vacana (auspicious speech).Each bhadra is bharata (fire).

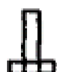
pa + sa + bhadra +(four bhadras)→bhaadrapada (the fifth lunar month) = The Unicorn(which has five bhadras-paadas- from the four paadas and the fifth bhadra- the horn. For the lamassu five feet are given.



pa – ra- pa ,sa -> prabhaa(light), bharata (fire),patra,bhadra



A vapra is a wall.Arara is a door panel(patra).A paada has a pa(vertical) and ca(sa = horizontal) .



paada (four) – pa (the alphabet) → paadapa (a tree), Vaasava (Indra),

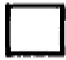
kavaca (a shield)

pa – sa → pada(foot,word),paasa (a cord), bhaasa (light),bhaata(dawn), zava (the Sun, a sacrifice), dava (fire), deva (god)

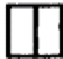


A box is an ox and so is the sound box(voice).See the horn in the box.Hence it is AUM.

pa( ) + sa( ) + ra, va,sa ( )-va ,sa,ka( ) →Vaasava (Indra), paadapa (a tree), kavaca(a shield, an amulet),vaadya,vasu , Bharadvaaja,prakaasa



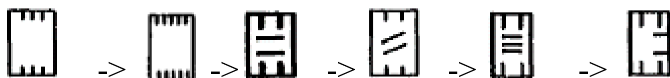
A vapra (a field,prajaapati) is a parva (a part) and prabhaa(light).Arara is a door panel.A vaata(a site,an enclosure) is a pata(a cloth),bhaata(dawn),pada(foot,word), deva(god),vata(a fig tree) etc.



Arara is a door panel.

pa+ ra+ pa + prabhaa (light) or

pa + sa + ra,na = bhadra,patra,pajra,vajra,vacana,bhaashana



Vadana(mouth) has rada(radana-teeth) in it.Paada has toes in it.

Agna has na in it. Asana undergoes adana with radana in the vadana.

Asana can be asma also as the tempter asked Jesus in the wild.

Tri-sa(=) + pa(▯)=patatri=savitri =Drupada(king),prabhaata.

pa,sa,vaata ▭ + |||| na,ma,va→vadana,vasana,padma, vacana,bhasana,bhaashana bhaasana , bhavana,pavana,

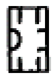
vasu-Vaasava -Indra ,the asterism Dhanishta(sreshta=tra-sta=sreya-sta=seated in the sky. It is used for saavitra upanayana hence.Sraavana is Drona,the teacher and veda) ,

paadapa (a tree),

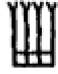
kavaca (a shield),asana,agna,bhasma etc.Hence the bhasma is also applied in this fashion.Anghri(anhri) is angulii(anu-kulii) also.

-> ▭ pa,sa + ‖ va ,na + = sa,ma =

vasana,vadana,vacana,bhasana,bhaasana,bhaashana,bhasma,asana etc.



▯ pa,sa + ‖ va,na,a + = sa,ma + ◡ ra,na,ca ,ka →bhaashana (speech), vadana (face), kavaca(a shield), Vaasava (Indra), avasa (a king,food),saavitra (the Sun),pavitra,pravesa,praata,bharata



Mahatii is the lute of Naarada,Kacchapi is that of Sarasvati.Upakvana is the sound of a lute.

a) pa,va – da,ra,na(hand,needle) - sa,ma,ya = → vaadya (a musical instrument), paatra (a vessel, a boat), varana (Indra), vaahana (yaana – a vehicle, viina – a lyre)

va - ii – na → viinaa (a lyre), vaani (word, Sarasvati),

paani (a hand), ina (the Sun),paana (a cup), bhaana (light)

ka ( ) – va ( )– sa = → kavaca , svaaha

Explanation of a few seals shown in Asko Parpola's Deciphering the Indus Script(DTIS)-1994

1.

Figure 1.10 page 14.M-1429.A moulded terracotta amulet. A Harappan ship with a central box cabin with a bhadra(cf.the patta on the priest king's forehead) in the box and with two birds one on each end of the box seated in the boat is shown .A boat is a pot.A potra(boat) is putra and Savitri.A yaana is a paana.Compare this with the script (ru,rava,sri,rati) which is the face , the pranava and a paatra.A bhadra is a netra(=

= = = =). The Bharata terms

vadana(face),masta(head),matsa(fish) , sukha(pleasure), mukha(face), nau(a ship),nu(nava=praise),nauka(a boat),yaanapaatra(boat),pota(boat = paatra),the Egyptian words mhnt(face),mhnt(boat) etc. and the Malayalam words monta(a cup),monta(face) may be compared.The birds are the netra(eyes).The mast(cabin) is nasta (nose).

va,pa (,) + sa,patra(bird) + ra(bhadra = box) = bhadra(happiness), bharata(fire),praata(dawn),Bharata (the people of the Indus valley) etc.By the paatra(boat) which is a figure of the vadana the amulet is prepared to augment prosperity and happiness.This ship can be seen in the Bible as the Ark of Noah where the birds are portrayed as a raven and a dove.(Genesis:8)

2.

Fig 1.14, 1.15.page21.Here bhadra(bhadra) are shown with symbols of patra(leaves,birds,

,),hari(pasu=deer) etc. All these point to bhadra(happiness),bharata fire etc.

= =bharata=praatar =bhadra=paada=bhaata.this symbol is hence placed by the Unicorn

(aja-eka-paada=bhadraasva)also.This shows the Bharadvaaja(Bharata) culture.

3.

Fig.4.2.page55. A fish(gaayatri) sign is incised on an anthropomorph.

This simply shows matsa is marta and mahisha is manusha.Agna(man) is asva(fish) and Gaayatri.

4.

Fig.4.3 page55 Dmd-1.A single alphabet ⋃ is inscribed on an amulet.

A vakra is a cakra and bhadra.A single alpabet in a paada is srii,uktaa etc.

Uktaa is uksha(cf.aleph) and usha. Akshara is raksha and Sakra.Hence the single alphabet is enough to create an amulet. This is the aja(agna,jaya,yaja,vaca) symbol.See H-3305 page 91 also. It is ka(kha),sa etc.

5.

Fig4.4page 55.Two St.Andrew'cross.Belongs to period 1700-1400BC.

Proto-Christianity existed in the Vedic Harappan and Egyptian cultures.The cross is a raksha ,raaja, bharata,bhadra , praata and srii.The cross reads ka, kha,na,ra,sa etc

6.

Fig 4.6 page 57.M-507.A Sumerian sylinder seal C2500 BC with the motif is also shown to show that the Harappans borrowed this from Sumer.

The endless knots are anantabhadraas or guna(suna)bhadras which make aanandabhadra(augmented happiness.bhadra=aananda = happiness.)and bhadra(praata) vandana.The patra(leaf),bhadra(dot,lamp) etc features further confirms this.The Tamil term kola is from suna(auspiciousness),guna(suutra=thread) , loka(sight),roha(sunrise) , havana(=AUM=call);go(light,eye,the Sun)-la(Indra) etc.The wife had to draw the kolam and then wake up her bhartaa(bhadra) who would tread(paada,bhadra) on the bhadra(kolam) so that a paadabhadra or paadabandhana(knot on feet) was formed.This was said to increase the longevity of the nuptial knot.Rightly so since the more the

bhartaa lived the more he would place his bhadra(foot) on the suutra.The scripts ,

, -> etc. indicate the same point. Paadabandhana is paadavandana(obeisance by touching the feet).By this the wife showed her veneration and submission to the husband which ensured the life of the nuptial knot.And in disguise it is bhaata(dawn) vandana(worship) . The seals of bull fights(bhadra bandhana),Drupada bandhana in the Mahabhaarata,Setu (ketu=light,day;prabhaata=paaraavaara=sea)bandhana in the Raamaayana,Christ's washing(savana=vand=tapana=panca=bandh) the feet of his disciples etc. are events that have the implication of bandhana as vandana in the same line.

7.

Figure 4.9 page 65.K-100,K-96.

K -100 is a potsherd with the inscription

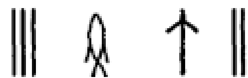


which shows overlaps in writing from right to left. We have already seen

that is the head of a paada(line) and is the foot and the writing is in the foot to head style.The fish is asva(a),cakshas(ca) , patra(pa) etc.The head is ka(kapaala,karna) ,sa(saras) etc. The agna(aksha) figure is a,na,ka,sha etc.

Hence this inscription reads ca-sha-ka = paanaka=a cup to drink soma.

K-96 is another potsherd with the inscription



The script at the left is pa(va =2) and at the right is tra(tri=3).Combining the two we have

patra=paatra=bhadra=bharata.The is sara or astra(a) which is patra or paatra in rebus. Similarly the fish is asva(a) or bhadra(bull) which again is

paatra in rebus.A paa-tra is pa(water)-dhara(bearer) and a bhadra(king,bull) too is a pa(water,protection,rule) –dhara(bearer). Paatra+ paatra is subhadra.This also the scripts

like as matsa is marta and sara(arrow) is water. From astra(=a) and asva (agna=a) we have the reading as pa –a - a –tra =paatra(a pot,vessel) .Hence the reading is paatra(bhadra)-paatra(bhadra) or subhadra. Vadana(the face) is the water carrier(by the eyes) as bhadra(masta,ma=pa=water) is the head .

The fish symbol is paa and go also. Hence the inscription can indicate **vajra gotra** also.

8.

Fig 4.10 page65.H-103 Impression of a square seal inscribed along three sides.Writing begins at the top left in a leaf(= fish) sign and traces down

and then proceeds right ending in the inverted watercarrier script(= aja).



In this = ; = =

= srava(patra) =pa-dru;prabhaa,vru kara=va ,da,ha,ta,sha;

= a,ca,paa,go,ma; = tara-ni(ta), paatra(pa),yaana(ya);

=aja(sa) ; =vadana(ru,rava,sara,usha);

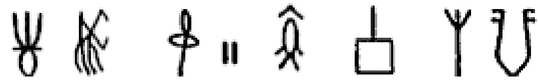
= tra,dru ; =dasra,pati ,srii,bhadra,asra = a,pa,sa =kna,rka,ru

=bhaanu,bhaarata

= prabhaakara(prabhaata,Drupata,vrishabhaa-nau,naava jaya)-gotra(bhaarata)-vritra(rudra)-sri-agna(arka,Sakra) –bhaa-nu

9.

Fig 4.12 page66 M-66 A seal with the usual Unicorn. The inscription begun at the left is cramped at the last scripts and the final aja script is takan to the second line.



bhadra(rishabha,Krishna)-karnanetra(mitra)-agni-bhaanu- rudra(kara) –sa(jaya)

We have seen this in subheading no 48.

10.

Fig 5.4 page 82 H-94 A man ligature with a tiger and a bird symbol is shown.The hand of the man has two circles. The tiger is given anka(agna)

marks all over and the claws(karaja=raksha,Sakra) are distinctive.

Purusha is bhadra . Bhuja is subha and bhoga(a snake).Bharadvaaja

is bhadradvaya. A pasu is subha. Suura(a Tiger is) zuura (the Sun).

Suunari(dawn) is su –hari(tiger) cf . pulari=puli in Malayalam.

Patra(bird) is bhadra and is equivalent of aja.

Paasadhara(bhaaskara) is Varuna(va – roma;bhruuna). A tiger is va(Varuna,water,subha).

The double circles like the embryo represent

Varuna as iriina(a hole).

=subha=caapa=paasa ; tiger = subha ; M bird ma,pa = va = usha ;pakshi = uksha=usha; patra(bird,chariot,horse) = bhadra (bull,king,happiness)=va(water,subha) –dhara(bearer) = bha-rata(fire = chariot) .Hence

the inscription is subha bhadra = subhadraa (the dancing girl),Varuna,vasu etc. = pa+ca=paasa=caapa

Can there be numerals in this? man =1,+0+0,+ tiger = 0,+ bird=0, = 10000

Since bird = srava = kraya , such a possibility cannot be ruled out .

The object of transaction might be bhadra(brick).The two circles as na+na=naa can be a simple rebus extension of naa(a man) .

11.

Figure 6.3 page 91. H-3305 An amulet with three sides showing the aja

inscription accompanying a nagna(agna,naga,angana) yosha(aja=jaya=yaja=usha=vasava=vasu).It is aja(usha=Isis)=sa(god)-vi(devi) =jaya(success). Strii is srii.Kotarii(naked,Durga) is Durga(Suurya) and kotira(Indra). Three sides are there

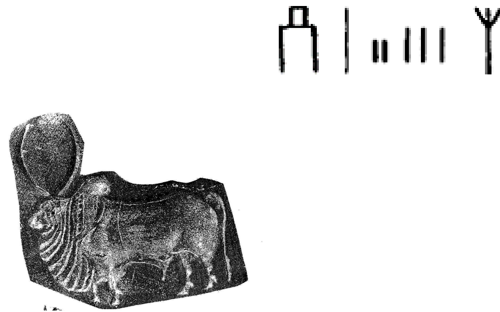
to show prabhaata by tripada(cf.Vishnu) or tribhadra. is vakra showing va(Varuna,auspiciousness,water,hands)-ka(fire,head,light,water)-ra(fire).

AitareyaBraahmana :13.1 clearly states about this as the jagadhi(ekaakshara=ekapatra=Sakti) candas that like a bird(Isis) flew into heaven with

four aksharas to bring soma(svana) from heaven to earth but later cast off three aksharas to reduce her weight and became ekaaksharа
(aga-aja,sakra-Indra = the rising Sun)

12.

Fig.6.4.c page 92.A double horned bull is accompanied with the inscription



The clue to the inscription is in the first script on the left which is a vaasra(a house,bull),vesa (entry) etc. and denotes bhaasa(light) and bhaata(dawn) denoted by vrishabha(Taurus=prabhaata) and the script at the right which is the tail of the bull.

Hence we have (vi)- (ra)- vaasra(bhadra)- (da,ta,kara,hara)- (tra,sara)
Viirabhadra-darsa(sacrifice),dasra(Asvins),sraddhaa(respect,daughter of the Sun)
This as already seen in 53 is the third paada of bhaata where the Sun becomes Rudra(hot).

= pa,ra + sa + va , sa =
pasava,vasava,vasu,visva,usha,ushapa,vaasra,bhadra etc.

bhadra ra vi tra ru -> , , , etc.

Rudra –viirabhadra .Viira(ravi)bhadra is Rudra and is the sacrificial asva(bull).Asvamedha is the Sed(bull's tail) festival and is the modern Holy Mass.Viirabhadra (pra-bhaata,pra-kaasa) has a vaara(tail) which is that of the bhadra(a bull,a king) who is sacrificed.

Vaara(door,tail)=dvaara=bhadra(bull) . Hence attached to the door.

The bhadra symbol is shown in Figure 6.4.d of page 92 also.

This simple inscription will settle all doubts about the language in the seals.

13.

Fig.7.1.a.page.103. Note the drumaasraya(Dronaacaarya=Bharadvaaja) in the inscription over the Unicorn Bharadvaaja(bhadravaaca = auspicious welcome words.). The Akkadians and the Assyrians kept the lamassu (winged bull often with five legs) on the gates of the Royal house as a protective deity. The inscription in this seal tells the same story.





(vana) + (ca,paa) + vaasra(sa-vi-tra),vadana(mukha) + a,da,sa + sa

+ ta,sa,va + patri(sa)+ vi (horse,bird) +

drumaasraya(Dronaacaarya=Bharadvaaja),dru,ta = panca bhadra asva savitri (savita);

panca paada(mukha-vadana) asva savitri horse(bird) =Five footed(faced) asva is the horse(of) Savitri;paavana(pure)-bhadraasva-saavitri=pure bhadraasva is saavitri;saavitra-bhadraasva-bhavana=house of Bharadvaaja Saavitra(a brahmin's house). The Drumaasraya ,bhadraasva(unicorn) etc.confirms this. .Savitri (Gaayatri) is the protector of all.Saavitra is the Sun and a Brahmin.Interestingly

panca bhadra is vacana bhadra(bhadraasva = Bharadvaaja) itself.

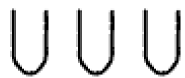
14.

Figure 7.3 page 105. Motif of flying bird on painted pottery.From Susa 1

4100-3500 BC is very interesting. Paatra is portrayed with patra in the usual Bharadvaaaja style.The Mehrgarh settlements began around 6500BC.About 1500 years later the Bharatas(Bharadvaajas) reached Sumer and in another 1500 years they reached Egypt.Paatra is patra(bhadra=bharata) .

15.

Fig.7.10 page 109. H -764. A moulded tablet with the Gaayatri inscription.

 = tri – ka,sa,ra = Gaayatri (Savitri)= trika =Durga; raatri,sriibhadra

16.

Fig .7.12 page 109.M-478. The sacrificial vessel and a tree.

An adhvara is a soma yaaga.The Holy Communion where the kaasa(cashaka) holds the rakta of the Christ and the pilaasa(paatra,praata)

holds the body(white bread = the Sun in the praata) of the Christ may be

compared with this. The inscription is :

panava(bhadra vaadya=gaa=savana) + +

vana(paaNa=paana=panava =vaadya)

A tree = vriksha = raksha,prakaasa,ta. A vara vana is pranava. So is the man with the paana(maanava=savanna=sha+paana).Cupbearer man + tree = AUM =**sa-vana** = (**god in the tree = sa-vana = yaaga**)

ca ka,paana ra sha,ra,na vana,sa,ha (= =sreni=druma=drona=ta,sa,na) subhadra(kavaca with two feet= Bharadvaaja) or panava.Vaadya is vadana(matsa),medha etc. and the writing in the seal is left to right. Hence we have

(panava) gaa + sa(savana) + na, ra ,sha+ ra + paana,sa,ka +

ca(turiiya,suurya)+ sha +paana+ vana(sakra,raksha,rakta,ka,nara) =

gaatra(kaasara=buffalo=asva)-rakta(raksha,raaja ,Sakra) – savana(Soma,yaaga) = rakta gaatra(Rudra) savana = soma yaga=the Holy Communion.The wooden cross is wood (tree = raksha) itself as seen above.The tree worship of Harappa is still carried on as the worsip of the cross.Rakta(=sona=soma) is raksha and raaja .In the asvamedha the sacrifice is the raaja gaatra(instead of gaatra – kaasara –rakta). Compare this seal with M-1186 (paara .1) to see the asvamedha.The inscription can also be read as saavana suurya prakaasa(na).

17.

Fig. 7.14 page 111,112 The copper tablets from Mohenjodaro.There are

anka(agna,anga) or athari (finger,adri) marks on the bodies(ka,ga=gaatra) of the figurines to indicate agni or ga,ka-athari=Gaayatri,Savitri.Conjoined bodies (para,vara –kaaya) indicate prakaasa.When the bodies are three it is trikaaya = prakaasa,Gaayatri(Savitri) .

B 1. + Unicorn

A unicorn seal reads netra(=net=subhadra= ,netri)-sr-ii-ru-dra-bhadra-aja(stop) .There are also three saavitri or saavitra(a Brahmana) combinations from , and in this script.It can also be read as saavitra(= a Brahmin,note the forehead sectarian mark)- (taranii=the sun ,a boat)- bhaarata(bhadra)- agna(asva cf.unicorn) - va(to go,like) - dvija(dvi-sa,vaasa,vaa) which means a saavitra dvija(a Brahmin) is a leader like the sun , fire and Indra(netra).

B 7. + Hare grazing grass

as(paada,bhaasa,vaasa,vaaja) usa(ru) tra = saavitra(saavitri,saavitra =a Brahmana)

or rudra vaasa or daaru vaasa.(place of rudra or one residing on trees =drumaasraya=Dronaacaarya)

 sasa(hare),jhasha(fish from crossing two circles),Savitri,saavitra ,bhaarata ,sravaa, vaasara

 = patra(leaf,vegetables),bhadra(a king,bull,happiness,fire),bhaarata,ta,da,va

 = aasana(seat),asana(food),khatva(gata=gone),sira(bed,snake,head=siira –the Sun)

 patra(leaf),bhadra(a cipher,stop),bhaarata,ta,da,va

The inscription is Saavitra patra aasana .It indicates Vishnu seated on the patra(=bharata=fire) of the Asvatha(AUM),a saavitra(Braahmana=priest king) seated on the bhadra(royal) aasana(throne).Sasa(Savitri,saavitra)

bhadraasana is the throne of the god or the priest (the godking).It can be the throne of a Braahmana called Sasa(Sasi=Soma)or the part of Bhaarata called Sasa also. Another indication is saavitra sasa patra asana = a Braahmana and a sasa eat patra = vegetarian or a Braahmana eat jhasha(fish) and patra(vegetables) indicating food habits of Braahmins.

Sasa patra is also jhasha(matsa=marta) bhartaa = a king.

Sasa (jump) is sazana(killing for the sacrifice) also.

It can also be read as vaaja(yaaga)-Rudra –Sraava-saasana ie a sacrifice by the order of (king) Rudra-Sraava.

Sasa=yaja =sata,patra=bhadra(0),asana(agna=eka)=100+0+1=1001

18.

Fig 10.1.a.page 180. Fish eating alligator. 

Fish is sa,pa,go + a nakra(karna,.harana,sravana) =gokarna(naaga=naga), sankara,dinakara,dhanakara,jina,dina,bhaaskara,bhaarata etc.

sa,ga,pa + atri (swallower),na,sa = Savitri,Gaayatri,patri(bharata),Bhaarati,bhaana,bhaasa vaaja etc.

Fish(ca) + ghaz(to eat) = cakaas(shine),sahas(strength,name of a month).

Nakra is also kirana(rays). The fish is also a mahisha(Varuna) and the nakra (mahira) is Mitra.The pair is the white Mitra(cf.the white robes of the Egyptian and Christian priests=day) and the dark Varuna.(=night).

19.

Fig 10.2 page 181. A unicorn and a double horned bull with a single body placed under a fish. This is the figure of sunrise.Matsa is mahisha(asva).From it a bhadraasva(aja,agna=unicorn) is born into Aja(Aries).Ajasta = ekaadasa = Rudra or **the buffalo with the downward horn becomes the aja with the small horns which is the unicorn and then the usra with the double horn which isRa-usra (Rudra).**

This is **raajaasva or bhdraasva or raajaraaja** as the

fish is **asva=avaza = king** or sa=ca= ja aja is a or aja ,**jaya**,iisa or

usha(udaya=Judea) and **Rudra(putra = nazrene** ;**ra=na**. Hence **Brahma gave na to Rishabha** ,the **second sign**) is **ra = vi =ravi(vi =bird =horse) . This is INRI of the Vedas.**

Bhadra (bha) + bhadra(bha) + jhasha(sa) = bhaasa(light),bhaata(dawn), paada(feet)

20.

Fig 10.5,10.6 page 183 Star on pa-tra(fish) and paa-tra(a cup).

Pa is water. Bha is a star. Bhaarata is bhaa-taara. Pa(bha)-tra(taara,dhara) and paa(bha,bhaa)-tra(taara,dhara) can have stars in them. Udu is both a star and water.

A paatra holds pa and thereby bha.

A fish is Brihaspati,Savitri etc.A star is a taara,taaraka etc.Taara is the wife of Brihaspati.Taara is also tra,traa,tri,srii etc.Taaraka is a cakra,raksha,rakta,Sakra,Sagara etc.Bha-dra and bha-rata have taara(star) in them.Matsa(manusha,mahisha) +taara(ka) = nakshatra = a star in rebus.Mahisha rakta(taaraka) is gaatra raksha and was sprinkled on the body hence.The stars are blood , water or milk drops.Since bhadra is water,word and bharata its drops also serve the same the same purpose.

pa(water,bha,paana,paatra) + ca,sa(fish,star) =bhaasha, bhaasa,bhaata, bhaja,vaca,bhaya

Star(taaraka,cakra) is the symbol of raaja(power) . The more stars a captain has on his shoulder the greater is his power.

21.

Fig10.7.page 183.U.16747.A water carrier with a star on either side of the head.

A bha-dra is the head and a king.Bha-dra and bha-rata have taara and ratha in them.A bhadra carries the pa(bha) =water which is pa(rule,protection).

A head carries the bha of bhadra in addition to the taara(bha) in ne-tra,sra-va etc. as shown in the figure.Bha(star) + sha(man)+bha(star) = vasava(vasu).

In figure 10.9 page 185 M-305 a deity sitting in a yogic posture has three stars in the buffalo horns worn by the deity along with fish inscriptions.

The matsa is mahisha.Mahisha bha-dra the bull is bha-rata and praa-tar which have the

taara in them. The fish or mahisha is savitri especially in this symbol with the cross(patri) and four bhadra making another cross.

sa (four dots or foot) + pa + sri = savitri.

22.

Fig.10.13 page. 187. A man carries two fishes in either hand.A seal from Ur belonging to twenty-fifth century BC.

The fish is bhaa.

Matsa is marta,masta,hasta and mahisha(mahesa=naga-iisa, mahaa-iisa,iisa=raja=lord). Hence the fish in the hand is self explanatory.

23.

Figure 10.18 page 188. The proto-Siva seal. The deity has buffalo horns and is surrounded by several animals.The deity is made to sit in the ardhodaya aasana(sitting on the toes=arka udaya=sunrise) on a tuurya(damaru=drum) and a sarabha (=mriga-a deer cf. prakaasa= mriga aasa)with an inscription

What is the inscription ? The clue to the inscription is in the inscription itself. The sara

= at both ends indicate saraasana and the readability of the inscription bothways.Saraasana is seat on arrows like Bhiishma in the Mahaabhaarata or Devasi(St. Sebastian=diipti=light) of the Christians.

The sara seat is further confirmed by the sara-bha (prabhaa=light) deer which supports him and the mriga(mriga=prabhaa) or pasu(vasu=ray) which surround him especially the sarabha elephant also.Saraasana itself is sarabhaasana. Tuurya (drum)+ sarabha (deer=prabhaa) = suuryaprabhaa.The damaru has indication of mrita(dead cf.maartaanda).Mrita is pareta or preta.Note the T or cross symbol for *mr*- the libation trough- in Egyptian which is also the word for a pyramid-pramiita-dead.Pramiita is

prabhaata(praata). A pareta is praata and bharata . Hence

on seeing the preta of the Christ on the cross the devils(darkness) run away.

Sab-da too has got a sava(corpse) in it.The animals are called pasu or asva

because of the great asva(vaca,bhaasha,voice) they make or their horns make

when blown.The Tiger in the seal indicates Varuna and purusha vyaaghra.

The elephant(bhadra) indicates a naaga (naaka=arrow,heaven) and is the counterpart of the Aadisesha naaga(a snake=the sky) upon whom Vishnu rests.The bhadra (buffalo) and the Unicorn indicate praata and udaya.

The sara or sarabha(prabhaa) is the kara of the Sun on which he rests.

Another indication is from sarabha as nripa by which nripaasana

(throne) of the king is indicated.The king was the god.

Let us now read the inscription:

(sara,nara,para,ra,sa,ma) (a-adhara,bha-bhasana,ka-karna,na-nakra) (a-adhara,va-vaktra or vyaaghra,sa-srava)

sana,svi,vis ca,paa ka,sa ra,ma,nara

It is sara(sarabha,nripa)-aasana – cakra(Sakra,raksha,Daksha), an amulet to protect the throne.Saraasana is also braajana(shining) of the Sun.Another reading is sara – aasvi (sarasvatii) – raksha indicating the dawn.Durga's killing of mahisha(matsa) is a later version of this story and is celebrated in Virgo hence. Reading the script from right to left we have

sara(dra),nri,nara|ka,va ,ma|ka ,sa,pa,| stop(raaja)| na,ma,sa,ta,raja| ka(stop)|ra,na,nara,da

It is rakta gaatra(Rudra) or kaasara(gaatra) raksha(an amulet) or Daksha raaja(yaaga) savana(sravana) or Drona raaja saravana(sravana,pranaama,pranava).

It can also be read as **maghavaa(Indra)-Visvakarmaan(Visvaanara-the Sun)** or maghava sam-kara nama !

24 .

Fig 10.20 page 192.Shows painted and incised circles,fish and leaf motifs on pottery from 3200-2600 BC.The circle is a cakra or bhadra,fish and leaves are patra and is depicted on pottery to make savitri.

25.

Fig 10.22.page 194. A live fish is shown with the netra(eye)forming the part of an

inscription (. The netra(Indra,mitra) is the Savitri(Gaayatri),bhaarata Or paartha and the netra(=marta=matsa= fish)represents it .The inscription also indicates it as rava(deva;ravi-devi)-bhaanu .

bhadra,pra,na,ca (va , e,a a ,ca sa,ra,ri =netra,savitri,asru

It can be read as prabhaa(va)-kara(sara=raaja,kara,dhara)

This is also borne by the inscription H-9 in Fig 10.24 page 195

where the fish(matsa,netra) is accompanied by the numeral 7

as shown below to indicate the fish as Savitri by sapta(sabda).

-> sa,ca,ma,na,paa = na, va ,ca,ha ,paada,catura + tra,tri,srii,sa = netra,savitri ,**saptaasva,Drupada avasa** etc.

This is so because fish(dvaadasa) = catura x traya

In other words caturasra(square = 4) of four sides itself is converted

into the dvaadasa(12) signs and the sapta(7) vaasara(svara)s based on the same principle and the same base . The fish is asva,sabda,svara,sapta ,dvaadasa,bhaa etc.Water being ma and fish being bhaa it can also read bhaama.

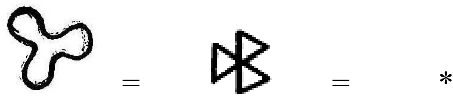
26.

Fig.12.1 page212.DK1909 .The priest king.

The king has a head band with a forehead bhadra(circle) to indicate that he is a bhadra (king,bhartaa-ruler cf.sarpa of the Egyptian priest kingscf.note the tav of a Jew,cross of a Christian,naama of a Vaishnavite, bindu of a Hindu etc.) and probably his hair was

partially shaved in the bhara-dvija bhadra style.He has a beard(bhadra =netra) to show that he is a netri. He has an angavastra (shawl) to show that he is agna – bhadra. The angavastra is marked with tripatra(trefoils = cross= netra) to show that he is srii(raaja) bhadra(king) , **saavitra** (a Braahmana) ,a netri and a Drupada(king) .Red paste was applied to the tripatras to indicate raksha and raaja by rakta.

bhadra = pa(leaf)- tra(three) = pa(rule)- dhara(bearer)=bha(star)-dhara



The trefoil is the star itself.Tripatra is Drupada (prabhaata,a king) also.

27.

Fig.12.2 page 213. A bull statuette from Uruk c.3000BC with trefoils

on the body to show bhadra(bharata) by patra .

28.

Fig 12.7 page215.A moulded terracotta amulet M-1429 in the form of a triangular prism. On one side is a potra(a ship =paatra = savitri).On the other side is the fish eating alligator =Savitri. On the third side is this inscription



na -sa- bhraa(praa,pre) - sa -paa- tra - vru(pu)

Vritras- vaaja(bhaasa,bhaata)- bhraajana(prathama,praasana,preshana)

ca(cakra=netra)-va(vaara),vru tri,tra (netra) a,ca,na.paa ka,sa

a,ca,na(netra),ra,pra a,ca,na(netra),ra,pra ka,sa

na,ma,sa,ra,sara(patri =Savitri)

It is Savitri – cakra - raksha ;savitri –agna-agna;Savitri-nagna-agna;

Savitri –naga-netra – sama etc. Savitri is the Sun who like the netra(nii = traana) protects(traana) the people.Alternatively it can also read **saavitra** - **adhvara(atharva) –prathama** = for yaagas a Brahmin is the most important or saavitra –agnaa-sama = a Brahmin is equal to fire.

30.

Fig.12.8 page 218 DK4480 .A linga stand made from finely polished red stone with trefoil inlays. Red is rakta ,raksha , raaja and Sakra.L-inga is la(Indra,**Ra**)-inga(anka,anga,**agni**). Hence it is the symbol of Indra.

Look at the linga symbol. It is the cenkol(royal sceptre) which in fact is a phallic symbol.It is a bhadra(a pestle) and hence is represented by the patra (trefoil).

= pa + sa + ra = patra(leaf=trefoil), bhadra(king,bull), bharata(fire)

31.

Fig12.9 page 219 M-489B .A moulded tablet depicting a human couple in sexual intercourse ,two goats eating leaves from a tree, a three headed(trisiirsha) animal,a bird etc.

Udaya is u-saya . Vijaya is vi-saya. Yaja is saya.Surata is svarga ,putra and Rudra.Rati is ruci, srii and taru.Hence the aja(usha) eat the patra(pa-rata=rati) of the taru(rati) or pa-tri(rati) It is Adam and eve eating the fruit of the forbidden tree(paadapa= paapa,vaapa -da) to commit the original sin(sin of origin).A bird(pa-tri) shows rati.Trisiirsha is Siva or rati-surata,suutra and in disguise is Gaayatri from trikaaya .

Fig 12.10,12.11 and 12.12 on page 219 portraying rati(sex) indicate ruci(light) ,srii(the Sun,light,fire) and udaya.

32.

Fig.13.3 page 227 .H-182.A tablet with an inscription is followed by a drummer and a tiger . On the reverse this inscription is preceded by a chain of swastikas.

sa,ka ra,va paa ma,sa(da) va

=nabhasa(naarada) vamsa(vandana)

ka,stop vi,pa,a na,ca,sa,pa ru(ra=man,u=triangle from hand and drum=rava) ,naada, raaja,da(drum),rada,dara,dma

va (vyaaghra,Varuna,pasu) =padmanaabha –sa(jaya)

From right to left(since aja on left) we have Va – ru - na ; Varunaavi(Mahaalakshmi) .

From left to right we have ka-a- na – dara – va = gandharva(a celestial musician)

= gaana,kaala,kaama,naaga,naaka,**bhaarata ,panca,vamsa** etc.

= = sa + ra | + pa = pa- ra-sa(srii,raaja ,kara=5) +panca =

bhaarata vamsa

=va, sa

sara(5)-va – na =saravana,sravana,pranava,pranaama(cf.panca-na=vandana,bandhana)

ga(five)-na(fire) + sara + va = gaanasrava(hearing music)= Gandharva. Hence it is Gandharva gaanasrava or hearing a celestial musician or obeisance to a Gandharva(Gaandhaara).Gaanasrava is also kaamasara(arrow of love) and Gandharva was considered a seducer of virgins.Srava is sarabha(prabha) and nripa and hence we have Gandharva

gaana(naaka) nripa(king) ie. Gandharava -king of music and heaven.

being sa-ra-paada -> prabhaata,bhaarata,Drupada and panca being vand it also indicates Drupada Vandana(obeisance to fire-the king!) or bandhana as indicated in the Mahaabhaarata.

32.

Fig 13.6 page 228 H-147 Signs of fireplace and intersecting circles.

sa,vi,ka paa,vi sa,vi,srii,tra->

Hence = ra , vi(va) = ▼ =ya,i ,ravi,netra(= na-tra), traya,tri,srii ,bharata(=praata=cross and the three nails),inverted ▲(u)

This is so from ra,na + ●● - vi(va),u,ya,nayana(yama) =rava(ravi),ru,raya

=paa,kaa ra, =sa,aja ,ka -> bhaarata,.bhaarga

Hence we have ravi(viira,pra)-bhaasa(kaasa)

=vibhaasa,prakaasa,vrishabhaa,saavitri,gaayatri etc.

33.

Fig.13.14 page 235.DK13013.A Harappan male deity with horns of a bull and goat’s beard(netra).

Agna is aga(aja)-na(sa=like). Aja –eka-paad is aja(agna)-eva(sa=like)-bhadra (a bull,king,bharata,praata) . This is the Unicorn in another form.

The rising Sun have weak rays(bhadra=horn) which are depicted by the short horns or a single large horn. Chaagamukha is Kaarttikeya and Daksha.

Chaagaratha(chaagavaahana) is agni.Chaagala is Aatreya .In Figure 13.18 page 239 H-178B is shown which portrays a ram faced deity(aja=usha) with long arms (solar rays)with cross bangles (raksha = prakaasa) standing in a fig tree(vriksha = prakaasa).

34.

Fig.13.16 page 236 Three branched Fig tree on paatra 2600-1400BC.

This is patra portraying paatra to worshipping bharata(savitri) and make things bhadra(happy) . Tripatra is sriibhadra.It can also indicate srii (burnt) paatra(vessel). This is the equivalent of the trefoil on the cloak of the Harappan bhadra.(priest king).

35.

Fig 14.3 page 243. M-414. Fig tree+ fish sequence.

The inscription is tree +

tree=dru(srii,tri),patri(pa,va) u,ru, kra a,paa,ca

Hence we have sakrataru,sakrapaadapa, subha,savitri,savana . A patri(tree)

has patras(leaves). A drava(fish,dru=tree) has patras(fins). A vadana(= vana –sa =tree like) has patras (sravas=ears).Hence the three are combined to form **bhaargava,arka,bhaarata,Dhruva** etc.

36.

Fig.14.5 page 244 H-179 . Anthropomorphic deity within a Fig tree with stars on either side of the tree in its horn like loops.The deity is in the vriksha (prakaasa) always. The star is placed in the loop to show Sakra(cakra) paadapa(vasu) and the **taara in the ne-tra(root).**

37.

Fig.14.7 page 247 M-308 .The contest motif .A nude hero with six locks of hair tames two tigers.The nagna(naked = naga - na) is agna.Ja-ta is shat. Hence there are six locks for the hair. Ja is light and ta is a tail.Jata is kara. The hair is also sha(shat=jata) and sha is jha(Indra) as in jhasha.**Mahisha(asva,matsa,marta)medha** is medha of simha(Leo=deo=rava=ravi=deva,devi=Durga=suurya) and the **asva(water buffalo) is defeated by the simha(= sunrise from matsa).** Sha is also a man. A kotiira(kiriita=giri-da=hill) hair represents kotira(indra).Prakaasa being vriksha deities were portrayed inside trees.Similarly prakaasa being mriga – aasa Rudra was portrayed as sarabhaasana in M-304 sitting on a mriga and surrounded by pasus.Here also the deity is in between two haris(tigers). Sarabha is a bhadra. A fence or ladder is also a bhadra(pa-tra). Now compare the inscription in M-304 with the inscription tin this seal.



nara - pa - pa - vis - paa - gha - ma-

visvaanara - maghavaa

……………………M-308

paada(bhadra) - ra – vi - paa – nu ->prabhaata(viirabhadra) bhaanu

A carani (a man) is a sreni(ladder). Hence the first symbols agree.

The second is the hasta or karabha which is sarabha itself. The third

is the vadana which is **a** and the **pa** symbol is also **a**(two feet). The head is a

vi(bird) and the is also a **vi**. Next script is the sana,sam and =

(bhaanu) ->(is also

sa,paa na ,nu ->bhaanu)(is na=netra,a=astra,asva,vi=bird,sara = arrow,nu-weapon,praise etc.).

Hence this inscription also reads sarabhaasana,prabhaasana,prabhashana,

bhraajana,nripaasana,bhadraasana etc.

A tiger is va and man is sha. Hence we have va + sha + va = vasava.

A hari(tiger) is a harika(thief). Hence vasava(=Messiah =Jesus) was crucified between two robbers.

Udaya is yuddha and hence the combat with hari(suura) was arranged to show hari(suura-suurya) yodhana.Suura is dhurya(bull,horse cf. purusha bhadra,purusha vyaaghra,purusha simha etc.). Hence the bull,tiger or lion

fights portray suuryodaya which is also Duryodana. The sarabhaasana

inscription may be read in other ways also.

sara sa va da ii (srii = sreni),paada,bhaasa = Sarasvatii

bhadra(srii) kara vi,i sa asva,nu = srii haridasva(bhaanu),bhadrakara Vishnu,Bhadra Hari Vishnu,srii Haritaasva etc.However the left to right reading is the

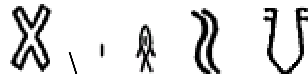
normal one as is equivalent to and the ladder (=a,≡ sa = aja) to . This is also evident from the reduced letter spacing

towards the right. this sreni(ladder) brings up tarani(the Sun) in aja(usha).

38.

Fig14.16 page 250 M-1181.Anthropomorphic deity with a buffalo horn and Fig branch crown having lot of bangles on the arms sit on his toes on a seat of hoofed legs.The hoofed leg seat is a bhdraasana(throne). Bhadra the king

is made bhadra a bull. The sitting on toes is ardhodaya(arka –udaya).The bangled hands are bhadrakara(auspicious,hands of a king) made patrakara(leaf arm) and rakshaakara(sakrakara). Patra +patra = ii + sa(sariira) = iisa(god,lord,raaja). Horn is bhadra and horn of a bhadra(king) has to be a bhadra horn with a patra(of Fig) in it.Bhadra kotiira is kotira(Indra).



sa,ka-r –a- pr-paa-sa(prabhaata,**prabhaa-kara** or prabhaata arka,Sakra)

The inscription to be read from left to right towards the aja as pa,sa,ka –ra,da- i,a –nr,pr-a,pa – aja(stop,ka)=bhadra(srii,hari,tra) – nripa(praata,tra,sri) which means happiness to the king or Good mornig! .But since the aja is on the right it can indicate ka(ga)and from right to left it is **gaatra(gaayatri)-bhadra(raksha) as the cross(bhaga) is ya(tra,srii) and the hoe is pa (parasu=patra=bhadra** cf.English **P=leaf,axe)**

39.

Fig 14.20 page 252 A late akkadian cylinder seal depicting the fight between

lion and water buffalo with the inscription: "Naram –Sin of Akkad :Ukin-Ulmash his son". Naram sin is narasimha,narabhadra.Matsa is marta , mahisha and simha.Ukin –Ulmash is agni unmisha(eye opening,unmaada-Siva). The eye is the fish(matsa=netra=bhadra=simha) .It is north east.

It is iisaana (iisa – Siva,usha;ana-breath,nose,birth). Here the first rays of daylight appears as the Asvins(Ukin).

40.

Fig 14.25 page 253. K-65 . Two warriors spear each other holding a virgin.Compare this with the cross arrows of solar rays forming a star to denote the **Sumerian script of**

dingir- god- and the Akkadian dingir script which is two arrows crossing each other and the **cross –dingir**- of the Christ and the spear that pierced his chest.

On either side of them are half woman-half tiger beings and tree branches are shown. At the extreme right is the vaasa or raksha figure and at the extreme left is the (dvi,su,vi) symbol. Just before the fighting scene is an inscription

(tra,srii)with a (pa,va,ta) branch figure under it.

Suunari (pulari=dawn,the Sun) is hari(tiger) and nari(woman).Later this became murali(flute) for Krishna. Kalya (dawn) is kanya.Kalyaana(auspiciousness) is kanyaa-na(fight) = fight for a virgin.

This is the same as dhuurya yodhana (bull fight=Duryodhana=suuryodaya) where at the end of the fight the winner was presented with a bhadraa (a virgin) as the winner's prize.

This is a way of worshipping sunrise.In the Mahaabhaarata this scene is portrayed as the fight of Bhiima with Duryodhana.The prize the Sun wins is a kanya(kalya).Vriksha is prakaasa and so is a saakha (branch=hasta) which is kaasa(light). The vaasa(raksha) symbol at the right is bhaasa(light) and bhaata(dawn).Raksha is prakaasa.The Bharadvaaja symbol is prabhaata and prakaasa and subhadra. The inscription is

(u,ii,tri,pra,bhadra) sa(saakha,usra,bhadra) = usha,iisa,praata,srii usra,

srii bhadra,subhadra . Compare this inscription with the similar inscription in K-50 (Fig 14.26 page 254) accompanying a single hari-nari figure.Combining the

left **vi** middle **tri** and the right **sa** which are placed in the same

straight line we get **Savitri**. In K-50 the inscription is tri (vra) savi (paada)= Savitri=prabhaata.

41.

Fig.14.35 page 260 M-1186. A seal of human sacrifice.The horned deity is paced in a tree(vriksha) to show prakaasa and vrishaa(Indra). The horn indicates Vrishabha(Indra,prabhaata=praata=bhadra=bull,king).Horn(u) + man(sha) = usha.An aja(mesha,medhya=medha=sacrifice) is shown close by to indicate usha sacrifice.Refer the sacrifice of Isaac by his father Abraham in Genesis :22 where on the sacrificial altar Isaac(Visaakhacf.chaagamukha) was replaced by an aja(Aries,usha).

The bharata(fire,praata) symbol = is placed close to the foot

of the deity along with the head(bhadra) of the sacrificial victim and the praying chief priest. At the bottom of the sacrificial scene is seven women

to show the seven flames of the fire and savitri.These ladies are portrayed by Mark : 15.40 thus: " some women were watching from a distance. Among them were Mary(hari=nari)Magdalene,Mary(hari=nari) the mother of James…..".Yosha is usha.

Hari(Indra,agni,ray cf.kara=ray) is nari(lady).Hari is haya(asva,seven) . Hence there are seven women present in the scene.

The medha(sacrifice) scene is placed above the haya(hari-women) to show hari(haya) medha(sacrifice) by medhaa(power,superiority).In the asvamedha the queen priestess was to emulate sexual relations with the head severed body of the victim to give him svarga(heaven) by surata (sex). Nari haya also indicate nari saya. Compare this with

Fig 14.32 page 256 (Mackay 1943:pl.51:13) where a bull about to have

intercourse with a priestess lying on the ground is portrayed. It is

followed by the inscription

\ | (ra,ri) O (ca,pa,na,ka) " (vi,va,a,ya,na) (sa,sacra,kara,va,pa)

(sa) (sa) (bhadraa,sa->three sa->satra) -> bhadraa-sas-savitra(asva-medha-yaaga) or srii-cakra(sacra,raksha)-bhadra(auspicious,king) or king sasa sakra vipra(a Brahmin priest king) or pavitra(savitra) satra..

ri ha,na na, ya ma ka ka,a,stop patra (bhadra=sravayya =)
= bhartaa(praatar) gamana nari(hari=Indra,the Sun,a horse),bhadra (bull=king=varsha) gamana nari (asvamedha) . Varshaagamana hari is portrayed as the bull(Daksha) going into the woman(dawn).

The Egyptians sacrificed their king in the Sed festival and ate him

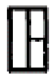
as the divine food.The Christians eat the body of the Christ and eat it.

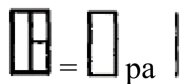
The Vedic people had its equivalent in the asvamedha(medha=juice of meat, asva=avasa=king,food,salvation,the Sun).

Now let us look at the inscription in this seal.

 (salabha=prabhaa=srii=srava =sravaapya=sravayya= fit for sacrifice). Note the yajnavriksha(Fig tree) in which the agna god is seated.as the victim tied to the yuupa. Yajnavriksha is agnaprakaasa(pravesa). It is also Sakra(dahra) karma(karma,srava=ear,sacrifice)

 (aja nara netra = srii nara=srii Raama = srii naama)



 ra — sa is bhadra(king,bull,happiness,auspiciousness), bharata(fire) and praata(dawn),srava(ear,sacrifice,food,varsha = year) .

 salabha=savitri(cf.fish eating alligator=ca-ghaza=cakaasa,patri),sava(sacrifice) patra(writing), bhadra(bull,king,happiness), prabhaa, srii(the Sun,fire),nripa(king), giri(hill),ciri(to kill),jiri(to hurt) ,drii(to break),bhaj(to divide), luu(to cut divide)

ci,ti,ni,netra,netri,srii,bhakshana(food in the mouth),bhadra(king,bull)

ka(head),sa(bird,head,god), aja(ram,Aries),asva(sacrificial horse),usha, avasa(king,food,the Sun),agna(fire)

nri(king),nara(man,horse),sara(arrow,water),mri(death),loma(tail),

lama(lamassu),nama(obeisance),naama(name),sona(blood),soma(madhu,medha,the moon)

The inscription is nri-ha-ti –sa-va (suuya)=narishthaa = sacrifice of the king which means sacrifice of the yajamaanapasu(Aitareya:7.1.5).It can also be read as raama(nri,nara)-aja(stop)- bhadra(king,srii,raaja,iisa,usha)- sreya (moksha) or

praata( )-abhisrii(union,shining) which in short is **ra(ravi)-aja(usha)-suuya(udaya).**

can be patra (= note) also.Asvamedha is avasa(king,food)- medha.

From the other implications of the scripts we can see why it is called

Sed(bull's tail) sacrifice.

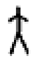
La(Indra=ina- srii,tara = fire = ra) is ina(yama=the Sun), an(Sumerian supreme god),El(il) the Akkadian(Semitic) god and Ra the Egyptian supreme god. Easter(cf.Assyrian and Babylonian Ishtar and Semitic Astarte who are counterparts to Sumerian Inanna) is the sacrifice to Indra(Israel) on his return to the vernal equinox.Haayana(year,fire) is haya(horse,sapta=apta=abda),

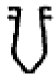
havana(homa=soma) and sayana(yajana,samaya). Bharadvaaja(purohita=guru-iisa) is the priestking who was sacrificed.

The Hindus of the north stopped worshipping the vedic Indra and substituted him with Vishnu,Krishna,Rama,Siva etc. under the influence of the migrating or conquering Akkadians,Sumerians, Greeks,Muslims etc. whose influence introduced significant changes in the beliefs ,culture and rituals of the people though the basic cultural frame work is continued as such .

The inscription in M-1186 forms the basis for the last words of the Christ who was crucified on a mount(giri=udayagiri=udaya srii). The words of the Christ "Eloi Eloi, lama sabachthani" can be seen in

 lu(bhaj-todivide,shine;dri – to divide;-kara-hand=bhaaskra) - lu = divide = Eloi ,Eloi =Iesus(la=vasu) =srava(food,sacrifice,varsha)-aapaa(drink,swallow,become satisfied) = sravaapya

 = ma,sha,na=nara(king,asva,avasa) =raama= lama(lamassu) =Rex=bhadra

 sa (god) = sa =aja=jaya=usha=Judaeorum

 paartha(king=Rex)=varsha(year)= bhakshana (food) = bachthani = Nazarenus(netra)=srii=abhi(avi)

The sacrifice of Christ is the avasa(asva) medha and naaraasana (eating man) is further proved by the inscription wrote by Pilate and placed on the cross : INRI .

One of the applications of the seals was to give instructions on sacrificial

rites is confirmed by thes seals.

A glance of the Raajasuuya in the Aitareya Brahmana will immediately indicate that the lama is Raama(nara,nri,mahisha).The inscription is "bhadraadabhisreya" and "aaya vaava loko bhadrastasmaadasaaveva loka: sreyaana svargameva tallokam raajamaanam gamayati" which means this world(medini) is the mahisha(bhadra).The heavens are nobler.

I am hence sending the king to the heavens by this yaaga.Svarga(surata) was ensured by saya(sava=udaya=u-saya=prasava=para-sava;sava=sacrifice) of the queen with the raama(to emulate the u-saya act of Daksha which made his head –the rising Sun-reach the heavens.

The term sravaapya implies abhisrii(union), abhisraava(hearing), sreya(moksha) etc.Bhadra-aja-avi is asva-mesha or asvamedha itself.

The inscription can be read as **par-ja-na-ya**(Indra),**varsha-savana,varsha-ma-kha-va**(auspiciousness,obeisance,varuna) etc.

CONCLUSION

From the foregoing pages we can arrive at the following conclusions:

1. Bhaarata has an unbroken cultural history from Mehrgarh till today. The people are by and large one and the same. Archaeological studies confirm this.
2. The Indus-Sarasvati culture is the Bharata culture. It belonged to the vedic people.
3. The language is vedic Bharata.The scripts have Bharata(vedic) gotra indications.
4. The argument of some indologists that the language is proto-Dravidian is not true.

5. The argument of some indologists that the Harappans did not use a writing system is not true. In fact it is from their alphabets that the Egyptian and Semitic alphabets were developed.
6. The Aryans led a nomadic life and did not have written works of literature is not true. The Aryans were the Bharats. Their written compositions constitute the vedic works.
7. The Bharats worshipped the Sun-god. The Sumerians and Egyptians did the same. The Hindus and Semitic religions continue this practice.
8. Judaism and Christianity developed out of the religion of the Bharats.

Proto Chritianity can be seen in the vedic religion. The Bible was conceived in Bharata and born in other languages,probably starting with Akkadian .

9. There was close cultural and trade contacts or relations between the ancient Bharata, Sumerian , Akkadian and Egyptian civilizations.Their creators were greatly influenced by the Bharats.

The end.

A MASTERKEY TO WRITING IN THE INDUS SCRIPT

VIJAYABHAARATI

For over a century scholars have debated over the writing in the Indus script. Who were the people and what they wrote in the seals? Though archaeology established the continuity in the Indian culture and civilization, because **no horse** was found there, scholars argued it is Dravidian .Some scholars concluded there is no writing at all ! Finally here is the unequivocal truth . The **mistaken asva(horse) is located correctly . The relation of the culture to the Sumerian, Akkadian, Egyptian and Semitic cultures is put in a new perspective. The existence of Dravidian Brahui in the Indus valley is also explained satisfactorily in relation to proper history. And the Indus Valley Civilization is established as the Bharata civilization.**

A **must-read** for anybody interested in the **proper history** of India.